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SATURDAY, AUGUST 8, 1903.

THREE PENCE
REGISTERED AS A NEWSPAPER

GEOLOGICAL SURVEY and MUSEUM, MUSEUM of MINERALOGY, GEOLOGY, Jermyn Street, London.

The MUSEUM will be CLOSED during the Repainting of the Interior from AUGUST 1, 1903.
The business of the Geological Survey will be carried on as usual, and all visitors coming to the Museum for special information may obtain admission.

THE LIBRARY ASSOCIATION.

(Incorporated by Royal Charter, 1898.)
President—Dr. W. MACNEILE DIXON, LL.B.,
Professor of English Language and Literature, Birmingham University.
The TWENTY-SIXTH ANNUAL MEETING of the ASSOCIATION will be held, by invitation of the City Council and Library Committee, at LEEDS, on TUESDAY, September 8, and the Three Following Days.
Papers will be read and Discussions held on Bibliographical subjects, and on those connected with the Promotion, Establishment, and Administration of Libraries.
Information as to the Association, its Work and Objects, can be obtained from
LAWRENCE INKSTER, Honorary Secretary.
Whitcomb House, Whitcomb Street, Pall Mall East, S.W.

THE HIGH SCHOOL of GLASGOW.

The SCHOOL BOARD of GLASGOW invite applications for the position of RECTOR of the HIGH SCHOOL, vacant by the appointment of Dr. Agnew to the University College School, London. Commencing salary £500 per annum. Candidates must be Graduates of a University in the United Kingdom. Applications, with twenty copies of Testimonials, must be lodged with the undersigned on or before AUGUST 31. Canvassing will be a disqualification.
G. W. ALEXANDER, Clerk.
School Board Office, 120, Bath Street, Glasgow.

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PRINCIPAL of TECHNICAL INSTITUTE and ORGANIZER FOR HIGHER EDUCATION.
The EDUCATION COMMITTEE of the NORWICH TOWN COUNCIL invite applications from qualified Gentlemen for the office of PRINCIPAL of the TECHNICAL INSTITUTE and ORGANIZER of HIGHER EDUCATION, which will shortly be vacated by Mr. William Gannon, M.A., who has been appointed Principal of the Woolwich Polytechnic. Applicants must be Graduates of some University in the United Kingdom, and must have had experience in the organization and administration of Higher (including Technical) Education. Limit of age 35 to 40 years. Salary £400, rising to £500 per annum.
Further particulars relating to the office and forms of application may be obtained from the Town Clerk.
Applications must be sent to me not later than SEPTEMBER 4 next.
A. NOLD H. HILLER, Town Clerk.
Guildhall, Norwich, August 4, 1903.

UNIVERSITY COLLEGE of WALES, ABERYSTWYTH.

The COUNCIL invite applications for the CHAIR of PROFESSOR of FRENCH at the above College.
Further particulars may be obtained from
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Applications, with twenty copies of Testimonials, should be lodged not later than SATURDAY, September 5, 1903, with the SECRETARY, from whom further information may be obtained.
The University, St. Andrews, July 27, 1903.

UNIVERSITY COLLEGE of SOUTH WALES and MONMOUTHSHIRE, CARDIFF.

(A Constituent College of the University of Wales.)
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J. AUSTIN JENKINS, B.A., Registrar.
University College, Cardiff, July 31, 1903.

BURSLEM.—WEDGWOOD INSTITUTE.

LECTURER on ENGINEERING SUBJECTS required in SEPTEMBER NEXT.
Full particulars may be obtained from the undersigned, to whom applications, stating training and qualifications and salary required, together with copies of three recent Testimonials, should be sent on or before AUGUST 17 next.
W. PERCY FOX, Secretary, Technical Instruction Committee.
August 4, 1903.

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The LIBRARY and TECHNICAL INSTRUCTION COMMITTEE of BELFAST invite applications for the following positions in the MUNICIPAL TECHNICAL INSTITUTE:—
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ENGLISH MASTER. Salary £200 per annum.
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F. C. FORTH, Assoc. R.C.Sc. I.,
Principal, Municipal Technical Institute, Belfast.
August 4, 1903.

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Principal—H. R. REICHEL, M.A., LL.D. NEXT SESSION BEGINS OCTOBER 1, 1903. The College Courses are arranged with reference to the Degrees of the University of Wales, and include most of the subjects for the B.A. and B.Sc. Degrees of the London University. Students may pursue their First Year of Medical Study at the College. There are Special Departments for Agriculture and Electrical Engineering, a Day Training Department for Men and Women, and a Department for the Training of Secondary and Kindergarten Teachers. Seasonal Fee for ordinary Arts Course, III. 1s.; also for Intermediate Science or Medical Course, 15s. 12s. The cost of living in Lodgings in Bangor averages from 30s. to 35s. for the Session. There is a Hall of Residence for Women Students in Upper Bangor. Fee, Thirty Guineas for the Session. At the Entrance Scholarship Examination (held in September) more than Twenty Scholarships and Exhibitions, ranging in value from 40s. to 100s., will be open for competition.—For further information and copies of the various Prospectuses apply to
JOHN EDWARD LLOYD, M.A., Secretary and Registrar.

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(University of London.)
YORK PLACE, BAKER STREET, W.
The SESSION 1903-4 will OPEN on THURSDAY, October 8. Students are requested to enter their Names on WEDNESDAY, October 7. Lectures are given in all Branches of General and Higher Education. Taken systematically, they form a connected and progressive Course, but a Single Course of Lectures in any Subject may be attended.
Courses are held in preparation for all Examinations of the University of London in Arts and Science for the Teachers' Diploma (London), and for the Teachers' Certificate (Cambridge); and also a Special Course of Scientific Instruction in Hygiene.
Six Laboratories are open to Students for Practical Work. Two Entrance Scholarships will be awarded in JUNE, 1904. The Harley English Text Society's Prize will be awarded to students in JUNE, 1904.
Students can reside in the College.
An Extension of the Prizes will be made for next Session.
Full particulars on application to the PRINCIPAL.

UNIVERSITY of ST. ANDREWS.

Rector—ANDREW CARNEGIE, LL.D.
Principal—JAMES DONALDSON, M.A., LL.D.
OPENING of SESSION 1903-1904.
UNITED COLLEGE.
(ARTS, SCIENCE, and MEDICINE.)

This College will be formally OPENED on TUESDAY, October 13, and the WINTER SESSION will BEGIN on WEDNESDAY, October 14.
The PRELIMINARY EXAMINATIONS, with which the Examinations for Bursaries are combined, will COMMENCE on SEPTEMBER 23. Schedules of admission will be supplied by the Secretary up to September 12.
There are fifty-one Bursaries vacant (three of which are open to Second Year Students and one to Fourth Year Students only), ranging in value from 400 to 100. Of these thirty-two are tenable by Men only, fourteen (which are restricted to Students who intend to enter the Medical Profession) by Women only, and four (including two special Bursaries of the value of 300 each the First Year of Tenure and 400 the Second Year, and a Scholar Bursary, restricted to Medical Students, of the annual value of 250, for five years) by either Men or Women.
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Specimen Examination Papers and full particulars respecting the Courses of Instruction, Fees, Examinations for Degrees, &c. will be found in the CATALOGUE of the UNIVERSITY, published by Messrs. William Blackwood & Sons, 45, George Street, Edinburgh, price 2s. 6d.—by post 2s. 10d.
A general Prospectus for the coming Winter Session, as well as detailed information regarding any Department of the University, may be obtained on application to the Secretary.
J. EDWARD BENNETT, Secretary.
University of St. Andrews, August, 1903.

ST. MARY'S COLLEGE.

(DIVINITY.)
This College will be OPENED on WEDNESDAY, October 14. The EXAMINATIONS for BURSARIES will be held on OCTOBER 9 and 10. Intimation of Candidates is not necessary. There are Twelve Competitive Bursaries vacant, ranging in value from 400 to 600. At the close of the session one Scholarship of 800, one of 211, and one of 141 will be open to competition.
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Specimen Examination Papers and full particulars respecting the Courses of Instruction, Fees, Examinations for Degrees, &c. will be found in the CATALOGUE of the UNIVERSITY, published by Messrs. William Blackwood & Sons, 45, George Street, Edinburgh, price 2s. 6d.—by post 2s. 10d.
A general Prospectus for the coming Winter Session, as well as detailed information regarding any Department of the University, may be obtained on application to the Secretary.
J. EDWARD BENNETT, Secretary.
University of St. Andrews, August, 1903.

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Of Mahmud the Idol-breaker, the initiator

of the "holy war" waged against the unhappy "infidels" of Hindustan, and yet the man who made his Court at Ghazni the home of poets and scholars, we have a striking picture skilfully drawn by Prof. Lane-Poole from the accounts left by contemporary writers. With Mahmud's death began the break-up of the kingdom he had founded, the cause being, as our author points out, not so much the "discord and degeneracy" of his successors as the increasing pressure of the western Turks, who were pouring into the pastures of Khurasan, one result of which was the downfall of Ghazni, and another the foundation of the kingdom of Delhi in 1206. In tracing the next three centuries of Turkish rule in India, Prof. Lane-Poole tells us he will "have little to say about anything but a few conspicuous men," the reason being that "history in the East does not mean the growth of constitutions, the development of civic 'rights,' the vindication of individual liberty, or the evolution of self-government. These," he says, "are Western ideas, which have no meaning in India." The Oriental idea is that power is a divine gift, and that a tyrant must be regarded in the same category as plague and famine. We fear there is far too much truth in the writer's contentions; but we hope that with the spread of education the Indian peasant will have awakened within him that spirit of "divine discontent" which is essential to progress. Prof. Lane-Poole has also some suggestive remarks on the cause of the successful hold of the Muslims upon the vastly preponderating multitudes they governed, this being found in their essential union as a conquering caste. This fact of Mohammedanism being an all-embracing caste also accounts for the many converts it has made among the people of India, so that, as the writer points out in the opening sentence of his book, every sixth man of the three hundred millions that India now numbers is a Muslim.

We have no space to follow Prof. Lane-Poole as he recounts the gradual extension of the Mohammedan power in Hindustan; we need only say that he has admirably summarized the details given by contemporary writers, and presents us with life-like portraits, in most cases far from pleasing, of Balban, "the man of action"; Ala-ad-din, "the crude but daring political economist"; Mohammad Taghlak, "the man of ideas"; Firoz, "the builder"; and other rulers of the successive dynasties of the three centuries 1206-1526. The invasion of Timur, with its frightful results, is told in some half-dozen pages, each full of graphic description. Students of Indian history are certainly indebted to Prof. Lane-Poole for furnishing them with such a lucid exposition of the events of this period. It must, however, be noted that our author presupposes a certain amount of acquaintance with the general history of India on the part of his readers, some matters, such as the doings of the Portuguese and the wars of the Marathas, being only casually referred to or slightly sketched. Of course, in a book of this compass, it was impossible that it could be otherwise; and we only hope that the casual reader may be led to seek in other works the details that are lacking here.

In the third book, which deals with 'The Moghul Empire,' and covers the period 1526-1764, the general reader, who may have had some difficulty in following the course of events detailed in the first two books, will find himself on more familiar ground. Though the name of Babar, the founder of the Moghul Empire, and that of his son Humayun, may be strange to him, it is probable that this may not be the case with that of Akbar, to whom Queen Elizabeth in 1583 addressed a letter by the hands of John Newbery, the companion of Ralph Fitch; and of Akbar's successors, one, Aurangzib, has been immortalized in verse by Dryden. In his chapters on Babar and Aurangzib Prof. Lane-Poole has naturally drawn largely from his two books on those monarchs in the "Rulers of India" series, which were favourably noticed in these columns. To Akbar, whose virtues excited the genius of Tennyson—"the noblest king that ever ruled in India," as Prof. Lane-Poole terms him—two chapters are devoted, which give a vivid description of that remarkable man, who, though "he took meat but twice a week, and even then with repugnance, for he disliked making his body a 'tomb for beasts,'" yet was a "mighty hunter" of elephants, tigers, and other wild beasts and birds, and was so devoted to polo that he was wont even to play it by night with fireballs; who "devised a new method of making gun-barrels of spirally rolled iron," and other murderous weapons, and yet would spend hours in listening to religious discussions between "Muslim schoolmen, Catholic priests, Pantheists, Fire-worshippers, Brahmans, and Buddhists"; the man also to whom we owe that marvellous "city of the dead," Fathpur-Sikri. The chapter on Jahangir is headed 'The Great Moghul and European Travellers,' and in it Prof. Lane-Poole supplies salient extracts from the narratives of Capt. William Hawkins and Sir Thomas Roe, and records the names of other travellers who visited India at this period. "In such a cloud of witnesses," he adds,

"of varied ranks, professions, and nationalities, truth, divested of insular or continental prejudice, may surely be found. The body of information furnished by their journals, letters, and travels, is indeed of priceless value to the historian of India."

One reason why these narratives are of such value is, as our author points out, that they notice things which a native Indian writer passes over as matters of everyday occurrence. Of Jahangir, the "talented drunkard," the two English writers mentioned above furnish a very ample description, expressed in language quaint, if sometimes the reverse of polite; and the reader will find this chapter one of the most entertaining in this very interesting book.

Among the European visitors to the Court of Shah-Jahan was the young Mecklenburger, Johann Albrecht von Mandelslo, "who ranks quite as high, as an intelligent traveller, as the more famous Della Valle." So says Prof. Lane-Poole, and we do not dispute his commendatory description. But we think it necessary to draw attention to certain facts, in order to save future writers from falling into errors such as our author (like others before him) has made. Mandelslo's

narrative of his travels in the East was published after his death (which occurred in 1644), under the editorship of his friend and fellow-traveller Adam Oelschläger (or Olearius, as he chose to call himself), who in many places supplied deficiencies in the narrative by adding information culled from other sources. These interpolations, however, he was always careful to distinguish from Mandelslo's own account. But in 1659 appeared a translation into French of these travels by Abraham de Wicquefort, who not only embodied the interpolations of Olearius in Mandelslo's narrative, but also omitted many portions of the latter, and made long additions of his own, the whole being printed without the least distinguishing mark. It was this hotch-potch that was done into racy English by John Davies, of Kidwelly, whose version appeared in 1662, and met with wide popularity. Hence it comes that the German traveller is so frequently referred to by English writers as "Albert de Mandelslo," and (what is of far more importance) this is the reason why so many statements have been credited to Mandelslo which he never made, and could not possibly have made. So that when Prof. Lane-Poole writes that "Mandelslo describes" this, that, and the other, truth compels us to rejoice that Mandelslo does nothing of the kind. Instances of these pseudo-Mandelsloian statements will be found on pp. 334 and 335 of this work, and a still more glaring one on p. 332, where an incident is referred to in which the governor of Ahmadabad and some dancing-girls were the chief actors, and which actually took place eight years after Mandelslo's visit to India and two years after his death, namely, in 1646, the real narrator being Jürgen Andersen, who was present on the occasion, and from whose narrative the story is taken, as Olearius is at pains to tell the reader. It must also be borne in mind that in the English version, though the statements may be those of Mandelslo, the phraseology is that of John Davies. Prof. Lane-Poole seems to have forgotten this when he wrote: "The Rajputs—a kind of 'Highwaymen or Tories' Mandelslo calls them." We may mention that Jürgen Andersen (who, on his arrival at Surat in 1645, found Mandelslo still held in appreciative remembrance by the English there) gives a description of Agra identical in some respects with that of the Mecklenburger, except that he estimates the number of public baths at four hundred instead of eight hundred. The charge for a bath, he says, was "a copper *jekkas*, of the value of a small penny." (Does *jekkas* represent *ek kās*, i.e., "one cash"?) Prof. Lane-Poole says that "Jesuit missionaries were still welcomed at Agra" by Shah-Jahan; but Andersen informs us that he found in Agra Portuguese Austin friars in native clothing, who had to conduct their services in secret, the Moghul having strictly forbidden the propagation of any foreign religious tenets within his dominions. These Augustinian monks may, however, have been among the prisoners brought by Shah-Jahan from Hughli when he captured that town in 1632 (not 1631, as Prof. Lane-Poole has it), and carried off the whole of the Portuguese population.

In a work of this size it was, of course,

impossible to quote from more than a few of the narratives of European travellers in India in the seventeenth century; and Prof. Lane-Poole has, therefore, done well in giving, at the end of his preface, a list of the best English editions of these itineraries, beginning with that of François Pyrard and ending with that of Dr. Gemelli-Careri. To this list in any future edition will, we hope, have to be added the translation which Mr. William Irvine proposes to publish of the 'Storia de Mogor' of Niccolao Manucci, a work which will be of the highest value for the history of India in the seventeenth and the early part of the eighteenth century.

The illustrations, consisting of portraits of the principal Moghul emperors and reproductions of photographs of coins, and of the most famous Mohammedan buildings of India, are excellent. We wish we could say the same of the map on p. 291, which professes to show 'The Moghul Empire at the Death of Akbar, A.D. 1605.' This is on such a microscopic scale that it is almost impossible to decipher the names of places without the aid of a magnifying-glass; and, as if to irritate the reader further, a legend at the foot of the map runs: "The Hindu territories are uncoloured," while, as a matter of fact, the map is entirely devoid of colouring. It would certainly have added considerably to the usefulness of the book if there had been a map, or maps, coloured to show the extent of the Mohammedan dominions at different periods. We hope this will be added in any future edition.

There are creditably few printer's errors; one of the most curious occurs in an extract from 'The Embassy of Sir Thomas Roe,' where *sardles* appears as "sardles." Why Mr. William Foster, "the latest and best editor" of Roe's journal, as Prof. Lane-Poole rightly terms him, should in every case be described as "W. H. Foster" we do not know.

Throughout the work personal and place names, as well as words of Eastern origin, are spelt without any diacritical marks—not even an accent. This has the advantage of simplicity, but sometimes leads to awkward results, as when we read that a certain ruler's son "was made jam in his stead," which, in view of the punishments inflicted by many of the Indian potentates, might give the unlearned reader a wrong impression. However, in the very useful tables of Mohammedan dynasties at the end of the book all the names are spelt with scientific accuracy.

Life and Letters of Brooke Foss Westcott, D.D., D.C.L., sometime Bishop of Durham. By his Son, Arthur Westcott. 2 vols. (Macmillan & Co.)

The reader of these volumes may say, as Bishop Westcott said of Maurice's life, "It is most refreshing to read such a book—such a life." And yet the mild complaint may be made that the biography, by the judgment of the author or the advice of the publisher, is extended over the numerous pages of two volumes, and includes many letters which are of no permanent value, and are not necessary for the picture of the man. The bishop's life was uneventful, in the sense

that he was never engaged in any stirring controversy or in the intrigues of a worldly ecclesiastic. He was a scholar, theologian, and preacher; and while Harrow and Cambridge knew him as a teacher, and Peterborough, Westminster, and Durham as a parson, he was a writer to the library of nations, and gained the title of "everybody's bishop." His brilliant career as a scholar was properly marked at the outset, when, with another, he came out Senior Classic; and his well-known text of the New Testament in Greek, prepared with the assistance of Dr. Hort, is a lasting memorial of his scholarship. So early as 1855, when he was only thirty years of age, he published his 'History of the Canon of the New Testament,' which, though different from Reuss's book on the subject, may be placed beside it as an authoritative work. 'The Gospel of the Resurrection,' 'The Gospel according to St. John,' 'Christus Consummator,' and 'The Epistle to the Hebrews' illustrate his labours as a theologian. In addition to his scholarly and theological writings he published many sermons, which show a fine and true piety set forth in fitting words of chaste and refined style. As a preacher, and also in his intercourse with men, as his letters indicate, he was saintly in character, though he had none of the usual fanaticism and oddities of a saint. There was little in him even of the mysticism to which so many saints have been prone. It was very early in his career, in the year 1846, that he wrote these words:

"The question of Apostolic succession comes strikingly before me to-day. Never did the general truth of the doctrine appear so clear. May I indeed be taught by higher than human learning in so deep a mystery!"

There is no trace of mysticism, but, on the contrary, clear, practical understanding, in this sentence, taken from a letter of the year 1849:—

"People think—if it be not absurd to call such vanity thinking—that Christianity is a name, Faith a word, and forget that it is dead, unless accompanied by 'its works,' as the last verse of James ii. should be translated."

It is difficult to think of Westcott, with his perfect faith in revelation, as having been Broad in theology at any period of his career, especially when it is remembered that he meditated a reply to 'Essays and Reviews.' Yet in 1847 he wrote: "How can I join our Church if Hampden and Arnold be condemned?" Again, in connexion with Dr. Hampden and the bishopric of Hereford, he said:—

"I thought myself that he was grievously in error, but yesterday I read over the selections from his writings which his adversaries make, and in them I found systematically expressed the very strains of thought which I have been endeavouring to trace out for the last two or three years. If he be condemned, what will become of me?"

Still more significant is his admission to a correspondent:—

"You quite misunderstood my scruples about Articles; it is that I object to them *altogether*, and not to any particular doctrines; I have at times fancied that it is presumptuous in us to attempt to define, and to determine what Scripture has not defined; to limit when Scripture has placed no boundary; to exact what the Apostles did not require; to preach explicitly what they applied practically. The whole tenor

of Scripture seems to me opposed to all dogmatism, and full of all application; to furnish us with rules of life, and not food for reason; but perhaps I carried this too far; for, as men will reason, it may be necessary to erect landmarks and prescribe bounds."

As we have made a reference to 'Essays and Reviews,' it is fair to add that Westcott expressly declared that he thought the assailants of the essayists, from bishops downwards, were likely to do more harm to the Church and the truth than the essayists themselves. He recognized, as he expressed it, that "in practice we can happily live on inconsistent beliefs." He himself was not far from the position of some of the essayists when he said:—

"No one now, I suppose, holds that the first three chapters of Genesis, for example, give a literal history—I could never understand how any one reading them with open eyes could think they did—yet they disclose to us a Gospel. So it is probably elsewhere."

These words, uttered by a great scholar and critic, are full of significance, and worthy to be noted in days when effort is being made to return to the positions of the pre-critical movement. And in these days, too, when High Church doctrines are being emphasized, it is not out of place to listen to a man who was pre-eminent as a student and interpreter of the text of the New Testament. He refused to authorize the reservation of the sacrament; but, following what he believed to be primitive custom, especially as described by Justin Martyr, he sanctioned this practice—that immediately after the consecration, one of the clergy should take the elements to the sick person, so that the administration to that person should be at the same time as that to the congregation. He saw no objection to a "special commemoration of the Holy Eucharist" and of those departed in the faith, but thought that every instinct of truth and reverence would lead Englishmen to avoid holding them on days specially connected with the worst corruptions of the Church of Rome. In regard to the sacrificial use of *ποιεῖν* he was perfectly clear. "I have not the least doubt," he said,

"that *τοῦτο ποιεῖν*, do this, can mean only do this act (including the whole action of hands and lips), and not sacrifice this; and that the Latin also can have only the same meaning."

Further, he states:—

"The *τοῦτο ἐστί*, this is, must be taken in the same sense in 'this is my Body,' and in 'this cup is the New Testament.' It cannot be used of material identity. The best illustration appears to me to be in St. John xv. 1. The Lord is most really (and yet not materially) 'the True Vine.' In this case I feel that impressions of sense are apt to lead us astray."

Westcott's literary taste and judgments are here and there revealed in this biography. Keble, Goethe, Wordsworth, Matthew Arnold, are reviewed. Wordsworth the man he could not love, as he seemed to him to be "a very English Goethe." "How," he asked, "could he write so much without the impress of Christianity?" An interesting account is included of one of Newman's lectures which Westcott heard. Newman, he said,

"has no trace of feeling in his countenance, no mark of intense devotion. He made a long discourse on tradition, proving that Protestants judge of Romanism by tradition. All this was

subtle and clever, but did not tell. Then came some clever, witty jokes, utterly irreverent, utterly unbecoming a Christian minister."

An extract from a letter to the Archbishop of Canterbury is not without humour, as it shows the good bishop disturbed on a question of royal attire. In reference to the Jubilee service in the Abbey, 1887, he wrote:—

"I hear.....that the Queen proposes to come to the Abbey in a bonnet. It would be a national disaster. The empire sorely needs to honour the Queen as Queen."

A Study of the Ethics of Spinoza. By Harold H. Joachim. (Oxford, Clarendon Press.) *Spinoza's Political and Ethical Philosophy.* By Robert A. Duff. (Glasgow, MacLehose & Sons.)

THESE two volumes are a fresh illustration of that revived interest in Spinoza which has been one of the features—although not so strong or so important a feature as might have been expected—of philosophical thought in this country during the last twenty-five years. His attempt to combine a strictly mechanical interpretation of nature with an assertion of the reality of the spiritual element, the attention which he pays to historical method, and the profoundly religious and at the same time practical character of his speculations, make him in a special degree the precursor of similar efforts after unity and comprehension in our own age. The great systematizer of the seventeenth century has so much in him that is in accord with modern tendencies that the surprising thing is not that he is studied afresh, but that he is not studied more widely. The truth apparently is that one must be something of a man of science as well as a philosopher, and in addition something of a poet, to appreciate the full range of his thought, and the conjunction is rare. Goethe, the last great man to present these qualities all at once, had, as is well known, a high admiration for him; but in this respect, at least, Goethe did not produce any very influential effect on the leading thinkers of the nineteenth century.

To Englishmen Spinoza is known chiefly through the expository and critical work done upon him by English scholars. It is doubtful whether more than a very few read him in his own writings. Of partial expositions probably Matthew Arnold's chapter on him in 'Essays in Criticism' is the most familiar. Prof. John Caird contributed a description of his philosophy to a recent series. Sir Frederick Pollock published a book dealing with his 'Life and Philosophy' more than twenty years ago. Finally Martineau, both in a separate treatise and in the 'Types of Ethical Theory,' gave a very attractive account of his main ideas.

The present volumes are much more technical than any of these books or essays, and for that very reason will hardly displace them in the eyes of those who are satisfied with general surveys. Mr. Joachim keeps very close to the actual presentation of Spinoza's ideas in the 'Ethics,' although he begins with an introduction in which he makes good use of the 'Tractatus de Intellectus Emendatione,' that early and incomplete work which dealt with questions

of aim and method. It would have been well, however, if Mr. Joachim had dwelt more on the philosopher's ultimate aim—little, indeed, as it may differ, except in point of statement, from the ultimate aim of most philosophers—to attain perfect and permanent knowledge, to know and understand the eternal and necessary order of things, to arrive at the ideal state in which we apprehend the union of man's mind with the whole of nature. A little more attention might also have been devoted with advantage to the elucidation of the geometrical method or form of statement adopted in the 'Ethics.' It may be doubted whether it had such good grounds in Spinoza's general theory of things as he argues, since the philosopher's other writings do not show such prominent traces of it. It was in the air of his time, an element of his "psychological climate"; but it is going too far to suggest that he could not treat philosophy as a science unless he treated it mathematically. Mr. Joachim argues as if, granted that the geometrical method explained the universe *qua* extended, it must also have been taken as capable of explaining it *qua* thinking, or *qua* conceived under any other attribute. But the introduction is very brief—too brief, indeed, for readers who approach Spinoza for the first time—and Mr. Joachim passes at once to a detailed examination of the 'Ethics.'

Of that great work he supplies a very full analysis. His exposition, however, is dry and even difficult. He conceives, and doubtless wisely conceives, that exposition and criticism must go hand in hand if either is to be fruitful. Yet his criticism does not often come as a relief or a relaxation. It repeats, and, of course, inevitably repeats, much that has been said before, but it is acute, and it addresses itself to the more prominent contradictions and inadequacies of the system. Of Mr. Joachim's volume as a whole it must be said that it is too academic, too much in the manner of a tutor formally expounding to his pupils. He does not allow us to forget that he is a fellow and tutor of an Oxford college. The expository portions are probably as clear as close adherence to the original will allow. Indeed, a little more detachment, a greater independence, so to speak, on the writer's part, would have made his pages more attractive, and, to the great majority of those who are likely to peruse them, more illuminating. He gives the impression that he cares for none but advanced students; it is only advanced students, at any rate, who seem likely to follow his analysis very far.

What is really wanted, and what Mr. Joachim might well have used his intimate knowledge of Spinoza to supply, is not a lengthy description with a criticism of special points, but a reasoned statement of the leading ideas with special reference to modern problems and aspirations. Such a work would be not only—what this is—a contribution to philosophical exposition and criticism, it would also be an addition to the best kind of history of thought, the history which tells how the ideas of the past may be made serviceable to-day, or are to-day capable of a fuller realization than when they were broached by their author. To such a work Spinoza, of all modern philosophers, would lend himself

with the certainty of yielding instructive results.

This is not a want which Mr. Duff supplies either, but he deals with his subject in a much freer spirit, and as he holds out a promise of another volume on it, he may perhaps be induced to treat it in its applications to the thought in which we move and have our being. His present aim, as he declares, is to expound Spinoza's ideas in their mutual relations and to give a systematic account of his view of man and the world, not to furnish either a criticism or a defence of the system. Criticism and defence may, in his opinion, rest from their labours until we apprehend the philosopher's meaning more fully and more accurately than we apparently do. He attempts a treatment of the whole system, although he professedly excepts its metaphysical aspect. But the omission, he thinks, is not serious, as he maintains, somewhat paradoxically, that Spinoza had no interest in metaphysics, apart from the ideas and principles which underlie practice and the proper understanding of human welfare.

Mr. Duff has brought a great deal of knowledge, labour, and skill to the accomplishment of his task. That he has written a useful book, worthy to take its place beside the other English works on Spinoza, and in some respects marking an advance on them, admits of little doubt. So clear and full a statement of Spinoza's political philosophy is not to be found in any previous work on the subject in this country. In at least one important respect Mr. Duff breaks new ground. It is a misfortune, he says, that the ethical and the political treatises have been so completely severed from each other, much to the neglect of the latter. He points out, what throughout his whole treatment of Spinoza becomes increasingly evident, that ethics and politics were to that philosopher almost as interdependent as they were to Aristotle—a fact which is all the more interesting in view of the very small and indirect knowledge of Aristotle which Spinoza possessed. He shows, too, that these two thinkers, though taking opposite points of departure, come in the end to the same result—the earlier treating ethics as a part of politics, the later, politics as a part of ethics. The one argued that to understand the nature and purpose of the State would guide the individual to a right life; the other, that, so far as the individual understood his own truest welfare, he was contributing to the best form of State. This intimate connexion between the moral and the social life Mr. Duff keeps in view throughout all his chapters, with much advantage to his exposition. To prove that this is the right point of view for the understanding of Spinoza is, indeed, his main object. But he pursues it at too great length. The ease and fluency with which he writes, and the consciousness that, if he is to establish his thesis at all, he must establish it fully, lead him into prolixities and redundancies which a writer of larger experience would have avoided. He forgets here and there in the course of his five hundred closely printed pages the force of Voltaire's saying: "l'art d'être ennuyeux, c'est de tout dire." In that critical and historical account of the sources of Spinoza's philosophy and its influence upon later

thinkers which he promises for another volume a little restraint will do him no harm.

The statement that a philosopher of the range and depth of Spinoza had no interest in metaphysics for its own sake wears, as already noted, a strange air. Mr. Duff not only makes it, but also holds himself prepared to prove, "if necessary," that

"the exposition and criticism of Spinoza's philosophy which writers like Hegel and Erdmann have given is, both in general and in its details, not tenable, and derives all its plausibility from an arbitrary selection of a few passages which had, for Spinoza, no such meaning as is extracted from them."

To offer to refute the views of "writers like Hegel and Erdmann" is a proceeding which argues some courage on the part of a writer who is himself, perhaps, not yet known, even though he hold a lectureship at Glasgow, and is the author of a useful book; to offer to refute them, "if necessary," and then to omit that formality, argues something more and something other than courage. Spinoza's interest in metaphysics was probably neither much greater nor much less than that of any other of the great thinkers; and it is at least significant that the strange assertion that he had no interest in metaphysics for its own sake is not incompatible with a very considerable portion of a lengthy work being devoted to the metaphysical part of his system. Of Plato, of Aristotle, of Kant, of Hegel, may also be said what Mr. Duff in the course of his pages says of Spinoza, namely, that strongly metaphysical as each of them is, their interest in metaphysics was founded on the desire to "secure a stable foundation for man's practical life." Possibly in Spinoza's case this desire may have been still stronger than it was with the others; possibly it may have been only more strongly expressed; but whatever it was, it does not by itself show that his interest in metaphysics may be lightly treated, or that historians may be contemptuously brushed aside who give it a large place. But in spite of certain defects of tone and manner, and in spite of its inordinate length, Mr. Duff's volume is so agreeable that he may count upon a second venture from his pen being awaited with interest.

The Royal Navy: a History from the Earliest Times to the Death of Queen Victoria. By Sir William Laird Clowes, assisted by Sir Clements Markham and Others. Vol. VII. (Sampson Low & Co.)

It has been repeatedly our duty, during the last six years, to point out that, in one essential respect, the publication of a naval history on this scale is premature, and that its production has shown an entire misapprehension of the first necessity of modern history—a continuous reference to original sources. The completion of the work seems the fitting occasion to repeat and emphasize these views; for the very size of it is apt to give it a prestige and an appearance of value to which we conceive it has few real claims. This is not a pleasant task, and is the less so because we learn, with deep regret, that Sir William Clowes's continued ill health, compelling him to reside abroad, has rendered it virtually impossible for

him to make, or even to conduct, the researches which his subject required. But Sir William Clowes appears to think that the only loss to the public is that the work has extended over seven years, instead of over three and a half as originally planned; so that we may well ask, Where was the research to come in?—research which, with a few scattered exceptions, has never been done—research which, we may hope, the Navy Records Society will do in course of time, but which is beyond the power of any one man, unless he devotes a long life to it. We are thus forced to the conclusion that Sir William Clowes's idea of a naval history is a condensation, and reproduction in modernized—not always improved—language, of the works of Nicolas, Lediard, Charnock, Beatson, and James, with their deficiencies and misstatements. There are exceptions, notably the two American chapters by Capt. Mahan and Mr. Roosevelt; but the work as a whole will not give Sir William Clowes a high place on the roll of historians.

This last volume may perhaps be considered his most successful effort, but precisely because it approaches more nearly to a chronicle than to a history. It stands, in fact, very much on the same level as Beatson's 'Memoirs.' Beatson, writing at the very end of the eighteenth century, compiled from the *Gazettes*, the *Gentleman's Magazine*, and such other accessible material, a very good story—as times went—of the doings of our navy from 1727 to 1782; Sir W. Clowes, working in the same way and from similar materials, a hundred years later, and with such further advantage as the century afforded, has produced a volume of essentially the same character for the period 1857 to 1900. It is, no doubt, better work than Beatson's. Its author was, we believe, a journalist before he took to writing "history," and his journalistic training and experience have stood him in good stead in abstracting from the current reports of these past years what is to many a history of our own time. And yet a casual inquirer might well ask how a quarto volume of some 600 pages can be filled with the history of our navy during these forty-three years, in which its work as a navy has been, in the main, a work of peace. The changes in administration, the stupendous changes in construction and in armament, the introduction and development of steam propulsion and armour, are rapidly sketched in some ninety pages; the rest is largely taken up with needlessly detailed notices of the more active employment of our squadrons on the coasts of China, Japan, and Peru; and still more largely with the story of our sailors on shore, acting in times of emergency as soldiers. Owing to the remarkable way in which the affairs of our army are managed, it generally happens that, at the beginning of any quarrel, our sailors have to be called on to do work which is evidently not naval. We are entirely at one with Sir W. Clowes in his comments on

"the frequency, previously unparalleled, with which the officers and men of the service, either with troops or alone, have been employed to do what should be purely landmen's work, all over both hemispheres, sometimes fighting hundreds of miles from the sea. I venture to

think that this employment of them has tended of late to become far too common. The naval officer and the bluejacket are expensive servants of his Majesty. They cannot be trained or replaced quickly, and they are entered and educated for another object. When a ship disembarks and sends up-country a large contingent of her people, and possibly also a number of her guns, she reduces her own usefulness, perhaps to vanishing point, and, on certain stations, it might be an extremely serious matter if, in the event of a large man-of-war being suddenly required to cope with an emergency, she could neither move nor fight. One can hardly resist the conclusion that if the army, regular and irregular, were formed, organized, armed, and stationed as it should be, the calls for the assistance of the navy on shore would be fewer."

It can scarcely be inherent in the nature of things that wherever soldiers are wanted they should be absent altogether, or be present in insufficient numbers; but so it is, till it has come to be recognized by Admiralty and War Office alike that the navy is to be called on to do the army's work; not exceptionally, to meet some great emergency, as in the Indian Mutiny, but systematically and as a matter of course, as in the Crimea or in New Zealand. And thus it has happened that during the last fifty years, wherever any fighting has been going on—with the exception of Afghanistan—our sailors have had an important share in the land campaigns. It was the men of a naval brigade that scaled the walls of Canton, that had a glorious share in the relief of Lucknow and in capturing the pangs of New Zealand. It was a naval officer, himself as ignorant of the route as any soldier, that guided the army in the night march to Tel-el-kebir, and fell gloriously in the battle. It was another naval officer who by his personal exertions saved the square at El Teb; and every one knows how one detachment of seamen brought the guns to Ladysmith, and how another—seamen and marines—stormed the hill at Graspan. Of these and many more achievements we have here a full and clear account; but though it is interesting, and indeed desirable, to have these varied episodes of naval service brought together, we cannot agree with Sir William Clowes in thinking a 'History of the Royal Navy' the proper place for the story of battles which had nothing naval about them except the presence of a few sailors or guns hastily requisitioned to supply the deficiencies of the army. Similarly we do not think that a history which professes to be "from the earliest times" is the proper place for minutiae of absolutely no importance, and introduced solely because, having happened within the last fifty years, they were recorded in the papers at the time. *De minimis non curat historia*—as well as *lex*; and it is appalling to think what is in store for us if historians are to fill their pages with such accounts as this:—

"Lieut. Henry Craven St. John, who was reappointed to command the gunboat Opossum, 2, at the beginning of 1866, signalized his fresh term of command, and earned his promotion by the zeal which he again displayed in the repression of Chinese piracy."

St. John fell in with a nest of fifteen pirate vessels which he took or destroyed, a gallant exploit for which he was deservedly promoted; but the description of

it in the manner adopted is not history. Nor is this way of lengthening a work already too long at all exceptional. The greater part of one page is filled with speculations as to the cause of a gun bursting on board the Thunderer in 1879; of another with similar speculations as to the blowing up of the Doterel in 1881. And again:—

"In the early part of 1891, while the Anglo-French boundary commission was pursuing its labours in the neighbourhood of the Gambia River, the chief, Fodeh Cabbah, resisted the passage of the commission through his territory and attacked and wounded several Europeans."

Three small steamers made up a landing party of seamen and marines, and brought Fodeh Cabbah to reason:—

"A chief appeared with excuses and an apology. The force was therefore withdrawn and re-embarked, after part of it had been absent from the ships for seventeen days, during which period the men had been unable to get out of their clothes."

And what can be said to this?—

"In November, 1897, a rebellious chief named Mat Salleh attacked Ambong, in the territory of the British North Borneo Company, and succeeded in burning the Resident's house. In December an expedition went inland against him, and, on the 13th of the month, shelled his stronghold, but, attempting afterwards to rush it, was repulsed with heavy loss. This man's temporary success encouraged one of his sympathisers, an ex-convict named Si Talleh, to attack the Government station at Limbawang. Being driven off, he fled to a stronghold on the Membakut river, in the territory of the Sultan of Brunei. Operations against him were undertaken in January, 1898, and resulted in the capture of his stockade and the killing or wounding of about forty of his followers, though Si Talleh himself managed for the moment to escape. The co-operation of the gunboats Plover and Swift, under the orders of Lieut. Spencer Victor Yorke de Horsey, contributed greatly to the success of the expedition and to the ultimate seizure of the offender."

It is really difficult to see how such a paltry affair can be magnified into a small chapter of naval history, and, in any case, bodily "lifting" half a column from the *Times* is not writing history. That an accessible notice of such things should be preserved is proper enough; but the place for it is among the 'Annals of the Reign,' not in the pages of a history "from the earliest times."

We do not, of course, imply that the whole volume is taken up with such trifling and irrelevant matter, spun out to an extravagant length. The important concerns of the navy are duly chronicled, and among them that most cruel disaster, the loss of the Victoria. Of what happened Sir W. Clowes gives a clear, intelligible account; but he seems to lose himself when he goes on to explain what ought to have happened, what the commander-in-chief intended, what the Camperdown ought to have done. As this explanation is at variance with the meaning of Tryon's signal, accepted by the fleet, by the court-martial, by the Admiralty, and by the host of naval officers—intimate friends of Tryon, many of them—who have discussed the question since, we are not prepared to receive it as a solution of the problem, which is likely to remain insoluble. It is a problem not of naval manoeuvring, but of the interpretation of a man's thought.

Before we conclude we must make special mention of the lists of officers and their promotions which run through the several volumes. Now that these are complete, Sir W. Clowes will be doing the service a really friendly turn if he will persuade his publishers to bring out a volume of moderate size, giving them in a readable type. Such a volume would be most useful to all students of naval history; but the list as it is, scattered through many volumes, is unavailable by reason of the bulk and weight, the cost, and the very small type. If the publishers will also favourably consider our former suggestion to bring out as separate volumes the two American chapters, we shall be content to let the seven ponderous volumes rest in peace.

Immigration of the Irish Quakers into Pennsylvania, 1682-1750, with their Early History in Ireland. By Albert Cook Myers. (Swartmore, Pennsylvania, the Author.)

It seems strange to read of an "Irish Quaker." Stranger still is it to learn that the first Irish Quaker was an Englishman, and perhaps the superlative degree is reached when it appears that this Irish Quaker was one of Cromwell's old soldiers. This information is contained in the handsome volume which Mr. Myers has written after a careful investigation extending over five years. He has had the advantage of perusing original manuscript records. The most interesting particulars about the Irish Quakers are taken from unpublished sources.

The first Irish Quaker, and the founder of the Society of Friends in Ireland, was William Edmundson. He was born at Little Musgrave, in Westmorland, in 1627, enlisted in the army of the Parliament, and fought in most of the battles in England and Scotland. When hostilities ended he married Margaret Stanford, of Bramley, in Derbyshire, and resolved to settle in that county "in the way of shopkeeping." His brother was a soldier in Ireland. Edmundson writes that his brother "came into England to see his relations, and, highly commending Ireland, persuaded me to go and live there, which I, with my wife, concluded to do." Taking a stock of goods to begin a "Trade in Merchandise," Edmundson reached Dublin in 1652, prospered there, and returned to England a year after to replenish his stock. Here he came under the influence of George Fox and James Naylor, having previously been favourably impressed with the doctrines which they taught, and now he accepted them, being "convinced of the Lord's blessed Truth." When Edmundson revisited Ireland, he refused to swear to his bill of lading, and forfeited the right to freedom from duty. He took up his abode in Lurgan, where he added cattle grazing to his business. His wife and brother had both adopted the principles of the Society of Friends, and, as he wrote in his journal, "in a while after four more were convinced; then we were seven that met together to wait upon God, and to worship him in Spirit and Truth." Thus it was that, as Mr. Myers adds, at Lurgan in 1654, "was established the first meeting of Friends in Ireland."

In 1655 there was great agitation throughout Ireland owing to the efforts of Edmundson and others to disseminate the doctrines of their Society, and Ruttly wrote in his history of the period that

"Truth began to spread, tho' thro' great opposition; for now the Priests and People began to be alarmed in a rage, and Friends were exposed to great Sufferings upon several accounts, particularly, as the testimony of Truth was against all hireling Teachers and their forced maintenance, these made their business to incense the Magistrates and Rulers against Friends."

Edmundson was tireless in his zeal, and was cast into prison. Instead of being dismayed, he felt it his duty, after regaining his freedom, to give up shopkeeping and take to farming, so that he might be the first in Ireland to bear his testimony against tithes. There was much of the old soldier under his Quaker garb. Indeed, though Quakers refuse to bear arms, they have shown themselves as pugnacious in civil matters as their fellows. Mr. Myers says that

"Edmundson and several other Friends and their families, leaving Lurgan Meeting well settled, removed into the County of Cavan in the southern part of Ulster, where they rented land and began farming. Cavan Meeting was founded and many converts were made in that neighbourhood. It was not long before these Friends experienced the sufferings they had anticipated. Many of them, for non-payment of tithes and other non-conformities, had their goods taken from them and were imprisoned."

Till the passing in 1719 of an Act permitting Quakers to affirm instead of taking an oath, they were heavy losers at the hands of unscrupulous debtors. Capt. Thornhill owed 200*l.* to Thomas Holme, who afterwards became Surveyor-General of Pennsylvania, and Holme obtained judgment against the debtor, but

"he was subpoenaed into Chancery by the said Thornhill, where he knew Thomas could not answer Oath, and so this Friend lost his debt. And in Dublin, James Fade having about 40*l.* due to him from one Ezekiel Webb, was by the said Webb subpoenaed into Chancery, and because the Friend could not give in his answer upon Oath, he not only lost the debt, but was constrained to give about 70*l.* to get clear of the debtor."

The foregoing system of robbery under the guise of law was abolished by a statute passed in 1719, being chap. 6 of 6 George I. Mr. Myers writes that Parliament passed that Act, taking his information at second-hand and citing his authority. He may not know, neither may some of his readers, that the Parliament in question was that of Ireland. In 1688, when William and Mary reigned, the English Parliament permitted Quakers to affirm when professing allegiance to the sovereigns; while in 1696 relief was given in courts of law by an Act to the effect "that the solemn affirmation of the People called *Quakers* shall be accepted instead of an oath in the usual Form."

Edmundson, who is known as "The Father of Irish Quakerism," departed this life, according to Mr. Myers, on June 31st, 1712; but we have seen November 8th given as the date of his death. He was a noteworthy man, and he worked and suffered for the cause that he espoused. He well maintained the credit of that Cromwellian army which, as Macaulay finely and truly wrote, "never found, either in the British

Islands or on the Continent, an enemy who could withstand its onset," and the Royalists could have confessed of him, as they did concerning Cromwell's disbanded soldiers in general, that diligence in business, honesty, and sobriety were his distinguishing traits.

Ireland was as inhospitable a country to Quakers in the early part of the seventeenth century as New England; they were hated by the Irish Roman Catholics as strongly as by the Puritans of Massachusetts. Their case was specially hard during the war between William and James, and the infuriated soldiery treated them most cruelly. Their pecuniary losses at that period are estimated at 100,000*l.*, a sum which was accounted enormous in those days. The hatred of the Quakers was at its height after the hanging of James Cotter for an outrage against a family in Cork, and then "all Cork and all the South of Ireland burst into a wail of rage, and the Friends were marked for retribution." Yet the Parliament of England was blame-worthy for rendering Ireland uninhabitable. Cromwell put commerce on a footing of equality in England and Ireland; in the reign of Charles II. export trade from Ireland was prohibited, while it was forbidden to import Irish cattle into England. In 1699 the export of Irish woollen goods was stopped, the result of this legislation being to turn adrift 40,000 workmen, who were chiefly Protestants. The landlords raised the rents to such a height that their tenants were half-starved.

A hope of relief from their sufferings was held out to the Society of Irish Friends by William Penn, the condition being emigration to Pennsylvania, and many availed themselves of the opportunity to better their condition. Some of these Friends were ready to brave persecution rather than run counter to their principles. Before they went to America it was necessary for them to obtain a certificate from the "Meeting" in Ireland of which they were members. Mr. Myers prints the certificate given to Nicholas Newlin in 1682, in which it is said:—

"We have nothing to charge against him or his family as to their conversation in the world since he frequented our meetings, but hath walked honestly among men for aught we know or can hear of by inquiry, which hath been made; but our Friends' meeting is generally dissatisfied with his removing, he being well settled with his family, and having sufficient substance for food and raiment, which all who possess godliness in Christ Jesus ought to be contented with, for we have brought nothing into this world, and we are sure to take nothing out. And he hath given us no satisfactory reason for his removing, but our godly jealousy is that his chief ground is fearfulness of sufferings here for the testimony of Jesus, or courting worldly liberty."

It is possible that Nicholas Newlin had good personal reasons for exchanging life in Ireland for that in Pennsylvania, and it is certain that other Quakers were driven by persecution and poverty from their native land along with the 20,000 Protestant working men who sought new homes in America when rendered homeless in Ireland by cruel and short-sighted legislation. Such a case was that of Samuel Massey, to whom the Friends in Cork gave this certificate in 1710:—

"The cheife motive Represented to us for his Remove is the want of trade to answer the great Rents here and charges of his family w^{ch} he hopes will be easier to him in that Country [America]; he is Industrious and Carefull, and his Conversation orderly, having a wife and five children besides servants."

The reader of passages from unpublished manuscripts like the foregoing, who learns from them how well the Irish Quakers prospered in Pennsylvania, must regret that they were not encouraged, or even suffered, to remain in Ireland, where they would have shown a good example alike to Orangemen and Roman Catholics, and might possibly have produced an orator such as John Bright, who would have exercised a paramount influence for general harmony and the promotion of social happiness.

The most interesting chapter describes the social life of the Irish Quakers in America. Mr. Myers notes that in the meetings in early days there was a tendency among the Irish element to be more liberal in belief and less stringent in discipline. These Quakers did not dress differently from their fellows. Indeed, Penn was in the habit of wearing a wig, and he said that one had cost him "fifty shillings sterling." After Braddock's defeat at Fort Duquesne—now Pittsburg—his routed soldiers lost their wigs in their flight, and then the Quakers gave up wig-wearing. Why they should have done so Mr. Myers does not say. The mishap to the soldiers does not seem a sufficient reason.

The Irish Quakers introduced the art of weaving linen into Pennsylvania, and some of their work is still treasured as an heirloom. Much trouble was sometimes given by the young people, who would play at cards and indulge in dancing, for which they were heavily censured. Mr. Myers says:—

"Many young Friends, impatient of the slow and troublesome process of passing meeting, would hasten off to 'ye priest,' or to a magistrate, and be married without any delay or formality. Ancient church registers—notably those of the Old Swedes' Churches of Philadelphia and Wilmington—record the marriages of many young runaway Quaker couples. The monthly meeting minutes abound in the record of such infractions of discipline, and the elders of the meeting were ever busy labouring and dealing with the delinquents. If the offenders would not confess their fault they were 'disowned' or expelled from the Society. At New Garden Monthly Meeting in 1730, a complaint was made that 'Mary Moore is gone out from friends and is Married by a Justice of y^e peace Contrary to friends advice to her.' For this she was disowned.....At Warrington Monthly Meeting in 1767, Sarah Delap made a written acknowledgment 'for keeping company with a young man not of our Society and attempting marriage with him by a priest, to the great grief of my tender parents.' She was then re-instated. Even those members who were present on the occasion of a marriage by 'y^e priest' were dealt with for misconduct."

'Les Sonnets du Portugais' d'Elizabeth Barrett Browning. Traduits en Vers Français par Léon Morel. (Paris, Hachette & Cie.)

TRANSLATION into French is an infallible test of good English. In English there is a great deal of writing—especially, but not only, in verse—which is not obviously un-

grammatical and yet is not strictly correct. Those very qualities of our language which lend themselves so readily to the abrupt flights of imagination are often not less helpful to loose thinking and vague dreaming. In French it is not so easy to render imagination in wholly imaginative words, but it is very difficult to be pardonably incorrect. Mr. Swinburne has pointed out how much better Byron reads in French prose than in English verse; and, indeed, to compare a scholarly and exact French version with any but the very finest English verse is to discover a certain lack of precision, of clear thinking, and scrupulous writing. Some of the poetry, of course, evaporates in the process; that is inevitable in any translation from one language into another; but unsuspected dregs remain behind.

A close and careful translation into French verse of Mrs. Browning's 'Sonnets from the Portuguese' has just been published by M. Léon Morel, who has already translated Tennyson's 'In Memoriam' and others of his poems into French verse. The English text is given, opposite to the French text, which follows it line by line and rhyme for rhyme; at the end of the book are a few judicious notes, and there is a preface in which the story of the Brownings is told simply and sympathetically. The English text is printed with not more than three or four mistakes; two are corrected in the *errata*, but "luth" for *lute* (p. 14), and "Casa Guidi's Windows" for *Casa Guidi Windows* (p. xiii), have escaped notice, as well as the terrible "quécate" of the French (p. 65). The translation, which is sober and quite without genius, has almost every merit except that it incalculates one. M. Morel is not a FitzGerald, to make a great poem out of a series of splendid fragments; nor is he a Rossetti, to turn whatever he touches into a new, careless, instinctive beauty. But he has done as little injustice to the meaning and form of the sonnets as any uninspired translator is ever likely to do. He has produced a version from which a French reader will be more likely to realize the genius than the artistic shortcomings of Mrs. Browning. The line

Et, d'un coup, un grand cœur s'éprend jusqu'à la Mort

is not a very remarkable line in itself, but at least it piously conceals the fact that what Mrs. Browning wrote was

And great souls, at one stroke, may do and doat.

Qui cause, ô mon aimé, ce contraste ?

is, if a little more prosaic, somewhat less uncouth than

How
Refer the cause ?

and
L'un vers l'autre nos cœurs plus vite en volaient
is at least more explicit if less sonorous than

We should but vow the faster for the stars.

How well M. Morel can render a difficult passage, in which the English only gradually works up to a fine ending, will be seen if the reader refers to the last six lines of Sonnet xxii. Mrs. Browning writes:—

Let us stay
Rather on earth. Beloved, where the unfit
Contrarious moods of men recoil away
And isolate pure spirits, and permit
A place to stand and love in for a day,
With darkness and the death-hour rounding it.

In French this reads:—

Aimé, restons plutôt sur terre: ici l'humeur
Hostile des mortels, évitant la présence
Des purs esprits, leur laisse, isolant leur bonheur,
Pour se poser et pour s'aimer, une éminence
Que la nuit et la mort battent de leur rumeur.

Here the French, while losing something of the turn of the verse in the last two lines, is almost a commentary on the English, which it straightens out, so to speak, removing the two forced rhymes "unfit" and "permit," and thus the whole awkwardness of the construction. Skill in rendering sound as well as sense will be seen in Sonnet xxxvii., where

L'image en bois multicolore
D'un dauphin, queue vibrante et larges naseaux
creux,

repeats exactly the deliberate harshness of
a sculptured porpoise, gills a-snort
And vibrant tail, within the temple-gate.

M. Morel is invariably clear and exact in his renderings of passages which are often very complicated, and he has not, as a rule, smoothed out too much of the abrupt and happy-go-lucky quality of Mrs. Browning's style, with its sudden ascents and downfalls. Occasionally, it is true, he loses a characteristic turn of phrase, as in

Leur ombre seulement sur mon pâle visage
Pourra cacher les traits que la douleur creusa,
which is far from the plaintive feminine note of

It only may
Now shade, on two pale cheeks, the mark of tears,
Taught drooping from the head that hangs aside
Through sorrow's trick.

At times, also, he repeats what Mrs. Browning says without any equivalent of a certain harmonious simplicity in her way of saying it. Thus, in Sonnet xxvi.,

Pour compagnes, jadis, autour de moi vivaient,
Au lieu d'être humains, des visions,
is a poor exchange, as verse, for

I lived with visions for my company,
Instead of men and women, long ago.

The beautiful line, in which a large part of the beauty comes from the happy choice of words,

Like callow birds left desert to the skies,
has certainly a quality of its own which is not to be found in the otherwise adequate line,

Comme des oiselets en plein ciel solitaires.
Again, in the same sonnet,

Thou dovelike help !
is a cry of very different kind, as poetry
and as emotion, from the obvious

Couvre moi
De tes ailes !

It is in such imaginative condensation as this, or even as "death's neighbourhood" in place of "la mort, prochaine certitude," that we discover a quality much more natural to our language than to French, and difficult to reproduce in the most faithful translation. Read, for instance, these lines:—

Look up and see the casement broken in,
The bats and owlets builders in the roof !
My cricket chirps against thy mandolin ;
and then read

Lève les yeux et vois la fenêtre rompue ;
Hiboux, chauves-souris se sont fait un hangar
De mon toit ! A ton luth répond la voix aigue
D'un grillon.

With how little change has all the beauty gone out of the lines, leaving them a statement of fact instead of a mournful ecstasy !

The poetry of Mrs. Browning is but little known in France, and we do not at the moment recall any serious study of her work except the essay of M. Gabriel Sarrazin, published in 1885, in his 'Poètes Modernes de l'Angleterre,' and Madame Mary Duclaux's chapter in her recent 'Grands Ecrivains d'Outre-Manche.' M. Morel's translation will therefore come as something of a revelation to those who can appreciate English poetry in a translation only. Of Mrs. Browning it may be said, as Baudelaire has said of one of her two modern rivals, Marceline Desbordes-Valmore, that she "fut femme, fut toujours femme et ne fut absolument que femme"; and of her also it may be added, "mais elle fut à un degré extraordinaire l'expression poétique de toutes les beautés naturelles de la femme." More emphatic, more unconscious of restraint, than Christina Rossetti, or even than Madame Desbordes-Valmore, and perhaps never so absolutely a poet as either, she had more than either the direct inspiration of the emotions; and in what is certainly her masterpiece, the 'Sonnets from the Portuguese,' she is never hysterical, never the mere improviser. With all their faults, which this translation forces ruthlessly back upon our memory, these sonnets have their place among the great love poetry of the world. For here she has given expression, as no other woman has ever done, to what may be supposed to be the emotions of the celestially average good woman in love. When Marceline Desbordes-Valmore cries:—

Mais si de la mémoire on ne doit pas guérir,
A quoi sert, ô mon âme, à quoi sert de mourir ?

—when Christina Rossetti wrings out the fierce passion of 'The Convent Threshold,' something comes into the verse—something sharp with pain, and reticent with a kind of shame at the acceptance of suffering—which is nowhere to be found in the pure, noble, humble, and exultant sonnets of Mrs. Browning. "A pale person scarcely embodied at all," in Hawthorne's phrase, she has written of love, like a child or an angel, without fear. She needs to say neither:—

Ah ! j'ai peur d'avoir peur, d'avoir froid, je me cache
Comme un oiseau tombé qui tremble qu'on l'attache,
nor yet

Cold dews had drenched my piteous hair
Through clay; you came to seek me there.
And "Do you dream of me?" you said.

Her love is Protestant, and accepts the limitations of the creed.

NEW NOVELS.

George Goring's Daughters. By M. E. Carr.
(Smith, Elder & Co.)

A QUOTATION from Charlotte Brontë on the title-page indicates the model the author has studied. There is much in this story that reminds us of 'Villette,' and reminds us of it in no unworthy fashion, so that we are glad to see its success. Two girls, Lucy and Ann Goring, the fruit of an unhappy marriage, are brought up, or rather are left by their selfish father to bring themselves up, on a lonely West-Country moor. From their close contact with nature they imbibe a plain sincerity and sweetness of feeling coloured only by certain high and romantic ideas about life derived from books. Their

first glimpses of the great world arrive with the rare visits of their handsome and dissipated father, George Goring; while their mother's fate becomes the engrossing theme of their dawning reflection. But it is only with the appearance upon the moor, in search of health, of a brilliant, rising, over-worked lawyer, Charles Fabian, that the full awakening comes. They resolve to go forth from their hermitage, to get educated, and to enlarge their experience. It will be seen at once that the conflict of these fresh and genuine young natures with the worldly society into which they plunge is a motive as broad and simple as it is full of interest. That interest is only deepened when the sisters, who loyally support one another at every turn, conceive an affection for the same man. This is their old friend Mr. Fabian, in whom Ann Goring sees all perfection, but who happens to be in love with Lucy; while Lucy, who is a stickler for principle, refuses to marry him owing to his previous relations with Lady Chilbury. Such a complication of the threads, at once natural and entertaining, gives evidence of no little skill; the untying of the knot (in which Ann Goring's literary success strikes us as a clever piece of poetic justice) we leave readers to follow out for themselves. As for the characters, they are all alive; and the warmth and fulness of the narrative compare well with the thin, scratchy stories of the present day; but we think the strokes might be clearer, more decisive. Ann Goring (who tells the tale) is not differentiated sharply enough from Lucy; all we gather is that Lucy is something wilder, Ann a little staidier. This was, no doubt, a difficult thing to do, as the sisters have to remain in close sympathy throughout; and similar physical antecedents might be pleaded in excuse. But in works of art (owing to quantitative limits) differences of quality must be somewhat over-emphasized. Similar characters, however true to life, are tedious in a novel. George Goring is well done; but Mr. Fabian fails to hit the mark—we do not feel his charm. The minor characters, especially Lady Chilbury, are adequate. The author, if she has not much humour, has at least no tendency to gush; her style is simple and workmanlike; and she would come even nearer to her great model were she not somewhat deficient in power.

Marjorie. By Justin Huntly McCarthy. (New York, R. H. Russell; London, Harper & Brothers.)

MR. MCCARTHY informs us that part of his tale appeared some time ago, but apparently without either a heroine or a love story. In the amended version he has taken care to make up for his previous parsimony. For surely that romance must be deemed parsimonious and austere that refuses us the customary beautiful girl and the customary gallant hero. In 'Marjorie' she does not make her appearance till the tenth chapter, but the reader's impatience is anticipated by the presentment of her lovely counterfeit in colours opposite the title-page. Marjorie is "a tall slip of a thing, who scarcely seemed nineteen," and her hair is yellow and her eyes are blue; so that she must be adjudged a very proper heroine for such a book. The book, indeed, is of a

type now as common as blackberries on a September hedge. Once, under master hands, it could thrill, surprise, and delight; but we get no more 'Treasure Islands,' and the copies which the press brings forth continually are for the most part weak likenesses of sturdy ancestors. This style of romance must always be written in the first person. It must usually begin with an apology by the author for his lack of penmanship. He is, of course, more at home with a sword than a pen. Oftentimes, as here, that hero is of inferior rank, and casts sheep's (but faithful) eyes upwards. There must naturally be a villain or two, and if one can be foreign, why so much the better. The chief villain here is Dutch, which again seems appropriate. Cornelys Jensen wants to fly the black flag on the Royal Christopher, and that brings us to yet another postulate. There must be a conspiracy, preferably aboard a ship, where the ratlines can be heard screaming in the gale and the marlinspikes may be belayed. It is material well-worn, as old as that inn fireside round which travellers spin their yarns; and it is, and will always remain, attractive. Nothing can destroy the charm of the romance of love and adventure, as nothing has destroyed or can destroy the fairy tale. But it needs genius to invent new forms, and Mr. McCarthy has not done that. He has worked up the pleasant old stock agreeably to taste, and many will no doubt thank him after losing themselves in the excitements and perils of these adventurous intrigues by sea and land.

The Shadow on the Quarter-Deck. By Major W. P. Drury. (Chapman & Hall.)

IN this more ambitious effort we do not find the good qualities which we have praised in the author's short stories. It may be that his genius does not extend itself to the novel—even a short one; but the failure here seems to spring from the fact that it is a novel with a purpose, and the author is terribly in earnest about it. He wishes to denounce the subordinate position which marines, or rather marine officers, hold on board a ship of war—without explaining how it can be otherwise, unless there is to be a "dual control," which would speedily end in confusion and anarchy. But in fiction a great deal may be done by ignoring the surroundings, the limiting conditions; by crowding untoward incidents more or less exaggerated into one commission and the career of one man; by making the hero—a sample of all that is good and manly, noble, chivalrous, and soldierly—a major of marines; the villain—a blackguard, brutal, ignorant, unable to command himself, let alone others—a post-captain, who is, of course, supported in his iniquities by other post-captains. By such a method any point can be made which the author chooses; but it does not prove anything; it may be fiction, but it is not art. The blunder—for it is one—brings its own punishment. Unlike Major Drury's other works, this is dull, almost stupid. Here and there, indeed, scattered through the volume are pages worthy of the Drury we have known, and the whole account of the massacres and the relief of Candia is excellent; but the incidents of the story are

"potted," and the characters wooden and unreal.

Children of Tempest. By Neil Munro. (Blackwood & Sons.)

MR. NEIL MUNRO has individuality and distinction, with something of the grace, even the audacity, of Stevenson. His sense of "the pageantry of words" may sometimes be too keen, but he realizes the romance and atmosphere of the Highlands. There is a freshness about his writing which is as a breeze from the hills. Here the moors and the braes, the dreamy townships and the glistening lochs, take on a new enchantment. So far Mr. Munro has done nothing so good as his first venture, 'The Lost Pibroch'; but all his books have been marked by fine workmanship, and that quality is present in the latest no less than in the others. 'Children of Tempest' is a tale of the Western Islands. The plot turns upon the old half-mythical story of the Loch Arkaig treasure and Charles Edward's visit to Uist. The hiding-place of the treasure was known to only two persons—the priest at Boisdale and his sister Anna. The latter is the heroine of the book. She is a fine creation—a distinct addition to Mr. Munro's portrait gallery. As the depository of the knowledge where lay the treasure, she naturally had many lovers, but she got the best of them in the end. All the characters are well individualized, and many of the episodes are exciting.

The Squire's Granddaughters. By Lady Gilbert. (Burns & Oates.)

SINCE the days of Walter Scott the grandfather in fiction has been associated rather with the recital of bygone deeds than with dark conspiracy and crime of which he is the present victim and unwilling agent. The "Squire" of this book is one M. Dunois, the discredited member of a terrible secret society, who suddenly finds himself heir to an English estate, and proceeds to involve a newly discovered and charming granddaughter in his own dangers and difficulties. The situation is certainly not hackneyed, and the complications that result from it make up an interesting novel. The story is not, indeed, written with distinction of style, or with any attempt at literary excellence. But the author is absorbed in her plot, and unravels it in a straightforward, simple, pleasant fashion. The characters are clearly if superficially presented. There are several minor improbabilities in the book, and we think the International Secret Society carries things with too conspicuously high a hand even for the purposes of fiction. In real life M. le Général de Védresse would speedily have drawn upon himself the attention of the police.

EARLY WELSH LITERATURE.

Oll Synnwyr pen Kembero gygd. Edited by J. Gwengvryn Evans, Hon. D.Litt.—*Yny llywyr hwnn, a Ban o gyfreith Howel.* Dan Olygiaeth John H. Davies.—Reprints of Welsh Prose Works (Nos. 3 and 4), University of Wales Guild of Graduates. (Bangor, Jarvis & Foster; London, Dent & Co.)—There is a significance in the simultaneous appearance of the two volumes which form the third and

fourth numbers in the series of reprints of Welsh prose works published for the Guild of Graduates of the University of Wales. Only one copy of the original issue of each is known to exist, and neither has been reprinted before. For close upon two centuries both have been virtually out of sight, lying (side by side, perhaps) during most of that time in the same library, that of the Earls of Macclesfield at Shirkburn Castle; but a year or two ago they were acquired, as part of the Welsh collection in that library, by Sir John Williams, M.D., who at once gave facilities for their reproduction. They are among the most precious of the incunabula of the Welsh press, one of them being, without doubt, the earliest of Welsh printed books, but as to which appeared first their respective editors cannot agree, each claiming the distinction of priority for his own *protégé*. The humour of the situation is revealed in Dr. Gwengwyn Evans's reference to his "rival" editor as speaking "of his bantling as the 'first-born' of the Welsh press. It may be," he adds, "that Mr. Davies is right, or 'Yny lhyvyr hwnn' may be merely the first-born of twins, if first born at all." The point is not easy of solution; but a few years hence it will be no less difficult, we imagine, to decide which of these twin reprints first saw the light. Both bear the same date, and no safe inference can be drawn from their numerical order in the series, for both certainly appeared before No. 2.

The volume for which Dr. Evans is responsible is a collection of Welsh proverbs which William Salesbury, the lexicographer and translator of the New Testament into Welsh, copied, "half by stealth," from the MS. of his bardic friend and neighbour Gruffydd Hiraethog. Though the proverbs themselves are not without literary and historic value, it must be frankly admitted that the main interest of the work revolves around the personality of Salesbury, who fortunately supplies many self-revealing glimpses in the course of a preface extending to some ten pages. It is on the internal evidence of this preface that the date of the book rests entirely, and for this, as well as other reasons, we wish that Dr. Evans had supplemented his own characteristically piquant introduction (which is in English) with a translation of Salesbury's Welsh preface, so as to make it available for a larger public than it is at present. As to the question of date, the companion volume, edited by Mr. Davies, bears that of 1546 on its title-page, and thus the onus of proving that the undated 'Synnwyr pen' was issued earlier, or even in the same year, falls on Dr. Evans. What he seems to rely on mainly is the fact that Salesbury, in his preface, urges his readers "to go barefooted on pilgrimages to the King and his Council to pray for leave to have the Holy Scripture in their own tongue." Now this, argues Dr. Evans, must have been written before December 13th, 1546, as on that day Salesbury and the printer, John Waley, obtained the king's licence, which, besides authorizing the issue of the former's 'Dictionary,' secured to the grantees the copy-right for seven years of "any booke or bookes whych oure sayde subiectes William and Jhon hereafter do or shal first translate and set forth." We can scarcely accept Dr. Evans's assumption that this general reference to translations was either intended or understood to include the issue of a Welsh version of the Bible, so as to preclude the possibility of "barefooted pilgrimages" being subsequently deemed necessary by Salesbury. Apart from the absence of any specific mention of the Scriptures in the licence, such an inference is contradicted by the facts that seventeen years later—in 1563—Salesbury and Waley procured another licence for the express purpose of printing the "whole Bible or any part thereof.....in Welsh," and that an Act of Parliament was also passed in the

same year to ensure that the work of translation should be carried out. If Dr. Evans's argument were right, both the licence and the Act would have been superfluous.

While Salesbury's preface contains internal evidence that it could not have been written before 1546, it has nothing, so far as the known facts are concerned, inconsistent with any date between 1546 and July, 1553. We are, indeed, inclined to think that Dr. Evans has antedated this book, as well as the whole of Salesbury's life, by some three or four years. The markedly Protestant tone of the preface suggests that it belongs to that period of the writer's when, as a "yonge man," in the zeal of an obviously recent conversion from Rome, he wrote, in 1550, 'The Bateria of the Pope's.....high Altare.' Dr. Evans's introduction is dominated by the plausible but vicious theory that

"Salesbury, while yet a student on the banks of the Isis, had visions of becoming in his day a Welsh Erasmus, of beginning with editing proverbs, and of ending with translating the New Testament into Welsh."

This theory, of course, requires that the undated proverbs of 'Synnwyr pen' should have been published before the author's 'Dictionary,' which is dated 1547. With almost equal warrant might it be said that Salesbury's latest editor had similar visions, because he too began his literary career with editing proverbs, a coincidence which may, forsooth, have given rise to his present theory. To add to its plausibility, however, Dr. Evans assumes that Salesbury must have been born in 1517, and was therefore of age to be at Oxford at the time of Erasmus's death in 1536, and to have then come under the influence of the Reformer's teaching. There seems to us more probability in the late Principal T. C. Edwards's suggestion that it was the personal influence of Jewel, a few years later, that detached Salesbury from the Church of his fathers, and made him the chief literary pioneer of the Protestant Reformation in Wales.

The volume edited by Mr. Davies consists of two distinct booklets, the chief of which is an anonymous primer, ascribed by Dr. Richard Davies, within some twenty years of its publication, to Sir John Price, one of the Crown agents in the suppression of the monasteries. It is not strictly a primer, but we have called it so for want of a better name, for the book itself has none, there being on its title-page simply a list of the subjects "set forth in this book" ('Yny lhyvyr hwnn, &c.). In the preface, which is all too brief, the compiler makes it clear that his object was to enable his fellow-countrymen to learn how to read Welsh, and so prepare them for some future Welsh version of the Scriptures. In his opening sentence he says:—

"Now there is nothing more dear to His Gracious Majesty than to see that the words of God and His Gospel are circulated among his subjects.....and since he has already bestowed so many present [or temporal] gifts on the Welsh nation, he will be no slower to permit them spiritual gifts."

No Crown official, such as Price was, would have thus limited himself to anticipation as regards "spiritual gifts," if (as Dr. Evans suggests) the king had already granted Salesbury permission to translate the Bible into Welsh. The tone of the preface also suggests that the work may have been issued with the tacit approval of the king, and it is significant that Price was knighted before the close of the year in which his book appeared. In fact, we are inclined to think that if Henry VIII.'s life had been prolonged for another year or two, the people of Wales would not have had to wait till 1567 for the New Testament in Welsh. Price's primer was to be but the promise of what was to follow. Its varied contents indicate that the practical object of its compiler was to place in the hands of his

monoglot fellow-countrymen such a simple popular book as they would be likely to consult frequently. He gives first the Welsh alphabet, with directions how to sound the letters, stress being laid on the uniformly phonetic character of the Welsh language; secondly, a calendar which records the festivals of a large number of Welsh saints, and at the foot of each page brief hints for the farmer are added; next, an almanac for twenty years, rules for ascertaining Easter, information as to the moon's changes, and a list of Welsh numerals with their Roman and Arabic equivalents; then the Creed, the Lord's Prayer, Ave Maria, and the Ten Commandments; and finally an account of the Seven Deadly Sins, treated, under a great many sub-headings, somewhat after the manner, and to some extent even in the language, of a mediæval Welsh treatise included in 'Llyfr yr Ancr,' edited by Profs. Rhys and Morris Jones a few years ago. In an elaborate introduction—in Welsh—Mr. Davies has brought together a mass of information with reference to Sir John Price, but we feel that he has been completely carried away by an excess of enthusiasm for his author when he describes Price as "one of the purest patriots that Wales has ever produced."

Appended to this reprint of Price's primer is an eight-page tract, in Welsh and English, 'Ban o gyfreith Howel,' or, according to its English title, 'A Certain Case Extracte out of the Auncient Law of Hoel da....' whereby it may be gathered that priestes had lawfully married wyues at that tyme.' This, the earliest Welsh political pamphlet, was printed in 1550, being doubtless prepared for the press by Salesbury, though it does not bear his name. One ground for thinking so, not mentioned by Mr. J. H. Davies, is that Anthony à Wood ascribes to Salesbury a work on the laws of Howel Dda.

We wonder why this reprint was bound up with Sir John Price's primer, and not with Salesbury's other work, edited by Dr. Evans. And this brings us to consider the principles on which these reprints are brought out. We have already observed that Dr. Evans writes his introduction in English, Mr. Davies in Welsh. When English is adopted, it would be well, we think, to furnish translations of prefaces, such as Salesbury's, containing valuable historical matter. Both the present reprints are in black letter, and Dr. Evans claims that his

"reproduces the original in all its characteristic features, page for page, relative spaces between words, and [that] all peculiarities, including errors, mirror the original as far as possible."

He, however, confesses to at least eight misprints not in the original, and to the accidental substitution, throughout the book, of type of a smaller size than that of the original, which is not an improvement when that type happens to be black letter. Mr. Davies, on the other hand, has adopted a confusing system of indicating variations from his original:—

"For example, the numbers 1, 9, 10-20, 22-25, 38-9, 40-6, denote that the vowels in those words [to which these numbers are affixed] are accented in the original; Nos 2-8, 21, 26, 47, denote the elision of the letter *n*; and Nos. 27-37, 48, 49, that *dd* has been printed instead of [a special single character for the aspirated *d* of Welsh]."

And this note is buried in the midst of the introduction. Could anything be less satisfactory? Someone should have been chosen and then consistently followed, either that of an exact facsimile reproduction, giving the black-letter original with its special characters and all other peculiarities, or that of an ordinary reprint in modern type, preferably with a few notes as to any peculiarities of importance. As it is announced that one of the next publications of the Guild will be Salesbury's Welsh Lectionary ('Kynnyver Llith a Ban,' 1551), of which only one perfect copy, that of Sir John Williams, is

known, we trust the more satisfactory method of reproducing it in facsimile will be adopted. If not, then let it be presented in modern type, for the use of black letter cannot be justified except in cases where facsimiles would serve better.

TRAVEL AND ADVENTURE.

A Search for the Masked Tawareks. By W. J. Harding King. (Smith, Elder & Co.)—The reader who wants to correct and enlarge his knowledge of the Sahara may read this book with profit. The aim of Mr. King's trip was to find and photograph some specimens of the formidable race known to the French as Touaregs, who infest, alternately as brigands and guides, the highways of the desert, and to whose account many murders have been laid. He has done more than this. His volume supplies an excellent picture of the physical conditions of the Northern Sahara and the incidents of travel across the wastes which separate its secluded towns. Mr. King makes no pretence to being a word-painter. But he is a quick and close observer, and he furnishes a mass of pertinent details that enables the reader to form a very good idea of the scenery and life on the borderlands of the French possessions in North Africa. He corrects the common impression of the perpetual and rainless heat of this region. We read of "cold and damp" nights and "deluges of rain," of soil not sandy, but greasy, in which the camels struggle painfully. Through such vicissitudes the traveller reaches Toucourt, now a French outpost. The town and its people are admirably described: the dim arcades of sunburnt bricks or pale yellow plaster under which ghostlike white figures sit in the mouths of the tomb-like square recesses that serve for shops; the delightful gardens, where under the leafy canopy of the palms grew quince trees, apricots, lemons, fig trees, and oranges, where the hum of insects mingles with the bubble of water. After many disappointments the Tawareks, or rather a few specimens of the tribe, were found encamped near a town called Gomar. In appearance they proved equal to their reputation. Their faces were completely concealed by masks of black cotton. They were armed with eight-foot iron lances, huge broadswords, and murderous-looking daggers. Mr. King succeeded in getting on fairly good terms with these stragglers, and even in photographing them and their women. Their physiognomies, as shown in his portraits, have an almost sphinx-like character.

The real country of the Tawareks is further south, in the very heart of the Sahara. They are a Berber race; their social system is matriarchal; they can, as a rule, read and write in their own tongue, but have no literature. Their main dependence is on their flocks and herds, but they find variety in hunting and predatory excursions. They often act, also, as protectors to the inhabitants of the oases, or to caravans that traverse the desert from the interior, exacting, of course, full pay for their services. This strange tribe, full of interest to the ethnologist and student of primitive customs, ought to be closely studied.

Mr. King deserves credit for having overcome to so great an extent the difficulties of his task. This account of the Tawareks is full and valuable, and, as a whole, may be recommended as a lively and picturesque record of an interesting journey. The numerous illustrations serve well as aids to the volume, which is also duly provided with a map and index.

Toledo and Madrid, a handsome volume, mainly illustrated with drawings and photographs by the author, Mr. Leonard Williams (Cassell & Co.), is above the average of

such things. The writer is apparently familiar with the language, and he knows something of the literature of Spain. He has, too, used to good purpose the 'Corte de España' of Rodriguez Villa, and several well-known works; and his remarks on Isabella the Catholic and Philip II, show sound sense and an independent judgment. On the other hand, his book is lacking in method and accuracy; he has not turned to much account his knowledge of architecture, sculpture, and painting; and he is given to what he considers picturesque writing. The best chapter in the book is the last and least ambitious, that on *Alealá de Henares*.

A Frontiersman, by Roger Pocock (Methuen), is a very interesting piece of work, scarcely to be described as a book of travel in the ordinary acceptance of the words, still less as a novel, and not fairly or correctly as a book of stories. It is a string of twenty-three roughly connected chapters taken out of a young man's life and set down here for our edification in black and white. By way of indicating the scope of the book, we will give the titles of some of these chapters: 'The Trail of the Trooper,' 'The Trail of the Journalist,' 'The Trail of the Missionary,' 'The Trail of the Savage,' 'The Trail of the Yokohama Pirates,' 'The Trail of the Prospector,' 'The Trail of the Cowboy,' 'The Trail of the Outlaw,' and so forth. The whole is written in the first person, and is obviously autobiographical. It is the sort of book which most men of the outside world have it in them to write; by which we by no means infer that Mr. Pocock is a single-book man. On the contrary, his name is already connected with half a dozen volumes and a good deal of casual journalism. Also, as he is beyond question a great wanderer who plays many parts, there is nothing, besides his own literary continence, to prevent his producing a score of other books. The doctrines, the slang, and the ideals which we are wont to call Kiplingesque, would appear to be little less than a religion to Mr. Pocock; and no doubt these things form a wholesome and vigorous sort of creed of life. But in this case they make us regret that the author has chosen to write in the first person. The disciples of this religion are not apt to be retiring or overburdened with modesty; they would be wise to follow the master of their school to the extent of shunning the first person in writing. But this book has many merits of an enduring sort. There is no padding in it, or but very little, and it is packed to the brim with real adventure, real description, real incident, and terse, slangy descriptions of real people and places. The author's unflinching self-consciousness, the only marked blemish on the book, comes to him by way of his Kiplingesque religion; but it is not mere emptiness. The reader feels and knows that the writer really has lived hardily and struggled bravely, in the face of good and evil fortune, from the ice-packs of the Yukon to the herd-dotted plains of Western North America. And here is the living, with its thrills of danger, of fear and elation, briefly and entertainingly set forth for the benefit of the stay-at-home, in his quiet garden or at his club. In these days of endless novel production one is glad to welcome such work. Its form is well chosen. America and the Americans made no great appeal to the author's admiration:—

"Canada had spoiled me, made me accustomed to deal with honourable men, healthy and clean, a sterling coinage of manhood, not crumpled rags. I had tested the methods of American 'smartness,' fouled my honour, pitched the filth aside, and washed my hands, disgusted. When that small change has all been discredited, the 'word of an Englishman' will still be taken at par on the world's counters."

The author makes for our affection occasionally a pleasant exhibition of frankness. A bad man in the West had wronged him past

endurance, but he could not bring himself to the sort of cold-blooded shooting in vogue in the neighbourhood; he drew the cartridges from his revolver, and

"so we came to the gentleman, and I asked him pointedly for his apology. He had an axe. For a long moment I watched his slow eye travel round from chamber to chamber of the empty cylinder of my gun, then glitter as his glance bored up toward mine along the sights, with perfect understanding. Then, dropping the axe, he let me off with two black eyes and a bloody nose, a generous 'satisfaction' which confirmed my distaste for the odious practice of duelling. The biggest thing I ever killed was a lame cow, and I would prefer a dozen thrashings to the after-thoughts of a murderer."

There is no fault to be found with the manliness of that last sentence, we think, whatever might be said of its literary quality. Mr. Pocock has observed the beach-comber with nicety:—

"Theirs was a religion of action, coupled with scepticism; a sensitive honour toward all good men, while they cheat the eye-teeth out of a capitalist; a life of self-denial, qualified by debauches; a love of the wilderness, which they curse obscenely; courage, with lapses of hysteria. But in all the bewildering complexities of natural history that last is the strangest trait. Partners who love one another very deeply will quarrel after a long winter of their solitude. One fails to wash the dishes, the other resents the neglect, and they squabble morosely for months. Then in a fit of hysterics one or the other gets shot through the heart, 'by accident'—and profoundly mourned."

Mr. Pocock is far from being an elegant, or even a correct writer, as the above passages indicate, but he has plenty of wholesome material, and he handles it vigorously, without mincing. Upon the whole, the book is very creditable, we think, and well worth reading, particularly by the young. It has one passage which is unforgivable, and which would not have been so very pleasing even had Mr. Jerome K. Jerome never used it, even had it never appeared in any humorous paper on the other side of the Atlantic:—

"And indeed I needed all I had for a young girl who, to judge by the book, had every single malady named in its index, except, perhaps, housemaid's knee."

The pages dealing with the sea in this book are particularly good, and there is some interesting matter about missionaries in the far North-West.

SHORT STORIES.

Six Trees. By Mary E. Wilkins Freeman. (Harper & Brothers.)—The ingenious idea of writing stories in some sort of connexion with trees makes a good start, and disposes every good-humoured reader to take a favourable view of what he is asked to read. The pleasant introduction leads to a pleasant acquaintance, for the stories, told with unaffected simplicity and quiet humour, present all sorts of variety, nicely observed oddities of human nature, and curious traits of character. The author succeeds in finding what artists familiarly call good stuff where the casual observer might see nothing worth noticing. Like the shepherd who finds individuality in the members of his flock, without giving a thought to any question of their intellectual or moral capabilities, or even speculating on their hidden motives, the author of 'Six Trees' seems to stand aside and watch human creatures as they happen to pass before her, and the sharp look-out essential to the naturalist succeeds in effecting excellent discoveries. The whole thing seems so simple that one has to make considerable efforts to appreciate the delicacy and the skill of the author's subtle art. The casual reader, without bothering about any such questions, can read the stories and be charmed.

Idyls of the Gass, by Martha Wolfenstein (New York, the Macmillan Company), display a good deal of literary self-consciousness, but as stories they are not without artistic re-

straint, and are full of colour and feeling. The "Gass" of the title is the Judengasse, or Jews' Street, of Maritz, a latter-day ghetto in which, on this author's showing, the children of Israel are not much better off than their forbears of mediæval Europe or their contemporaries in Morocco. There are fifteen sketches in the book, and all deal with different events in the lives of a "wonder child" named Shimmelé and his grandmother, Muhmé Maryam. The reader who knows anything of ghetto life in Europe and the Near East will recognize at once the genuineness of these sketches: there can be no doubt about their being the product of first-hand observation and intelligent observation. They are written entirely from the Jewish point of view, but that will be nothing against them in the minds of readers in this country, where the position of the Israelite is far better than in any other country. There is dramatic force in one or two of these studies, there is pathos in most of them, and there is false pathos in, perhaps, two of them. The following lines we find rather offensive, and if they are written by an orthodox Israelite possessed of full understanding of all the rites and practices of her faith, they are also rather ridiculous:—

"To a people such as the Gentiles of Maritz, who sought the cure for their sick and maimed at the shrines of the saints, and went on Good Friday to see the blue and crimson clay effigy of their patron saint weep real tears out of his glass eyes.....to such as these one black myth more or less was of little account."

Clerical Love Stories. By A. B. Cooper. (Isbister).—It is happily many years since the effeminate type of curate went out of fashion. In this volume of sentimental stories Mr. Cooper has made a touching effort to revive his memory. Here we find the approved old-fashioned methods. The moral in each case is obvious and elementary. The youth who buys a newspaper on Sunday takes the first step to perdition. The curate, if his physical constitution survives contact with the world and the effort of converting a hardened sinner by the eloquence of one sermon, marries one of those young ladies whose piety and devotion are stimulated by admiration of himself. Such literature is a little sickly for the modern palate, but would serve one of the aforesaid young ladies, if any still exist, for the purpose of reading aloud to the occupants of an almshouse.

A Roumanian Vendetta, and other Stories. By Carmen Sylva. Translated from the German by E. H. (Everett & Co.).—The nine tales in this volume are, with one or two exceptions, good specimens of Carmen Sylva's art, and as they have been remarkably well translated, they should prove welcome to English readers. Most of them deal with the darker side of Roumanian life and character, and have love or vengeance of a somewhat savage nature for their theme. Carmen Sylva portrays the national type, still almost barbarous in many respects, with much knowledge and insight, and at times—notably in the first story in the book—shows real tragic power. A few of the shorter stories are slight and hardly worthy of a place beside the others, but they are gracefully told, and all impress us pleasantly with a sense of the writer's womanly perception and quick sympathy.

OUR LIBRARY TABLE.

MR. BASIL WILLIAMS and Mr. Erskine Childers edit *The H.A.C. in South Africa* (Smith, Elder & Co.). They are skilled writers and most competent editors for a record of the service of members of the Honourable Artillery Company; but the book is one which may be looked upon as a little "official," and it has been necessary rather to please everybody than to give a history of the war, or even of portions of it. In this book no one ever runs

away. When we retire or are defeated it is always because we were in face of a superior force, and whenever we stand our resistance is heroic. Towards the end of the volume, at p. 178, we come to a serious piece of military criticism by Major Budworth, Adjutant of the Honourable Artillery Company. It seems almost out of place in the volume, where it is likely to attract little attention from serious students, but it is a solid piece of argument. Major Budworth thinks that the South African war shows that the

"training which the officers and non-commissioned officers of the Auxiliary Forces receive, for service in the field, is lamentably deficient.....I consider it certain that those forces, as a result of this weakness, would receive a rude awakening if called upon to face highly trained European troops."

Major Budworth then goes on to plead for pay for the officers of the auxiliary forces; but he does not face the fact that there is as great a difficulty in obtaining officers for the militia as for the volunteers, and that there is also a great difficulty in obtaining professional officers, willing to work, for the cavalry of the regular army. If all these forces are to compete with one another, reformers must ask whether there remains any sufficient ground for the present distinction between regulars, militia, and volunteers.

THE title of Mr. Frederic Stanhope Hill's book, *Twenty-six Historic Ships: the Story of certain Famous Vessels of War and of their Successors in the Navies of the United States and of the Confederate States of America from 1775 to 1902* (Putnam's Sons), fully explains its intent and scope. That some of the chapters—e.g. 'Old Ironsides,' meaning the Constitution—are not exactly cheerful reading to Englishmen may be easily understood; and yet at this distance of time we can look on the story of the Constitution as a profitable reproof. Her victory—her easy victory—over the *Guerrière* was a bitter pill, so nauseous at the time as to deprive the medicine of the salutary effect it ought to have had then. But we may hope to profit by it now. To her countrymen, on the other hand, it was, and is, a tale of encouragement and glory; for we do ourselves less than justice in trying to belittle the feat of capturing and destroying one of our then world-famed 18-pounder frigates. The capture of the *Java*, however much we may underrate it from the purely naval point of view, must rank historically in the same category; and the two have rightly made the name of Constitution dear to the United States navy. Hartford is intimately associated with the fame and the glory of Farragut and the immortal "Damn the torpedoes! Full speed ahead!" The *Kearsarge*, too, will live in story and in song as having put an end to the ravages of the Alabama. Many others there are whose presence in this roll-call of fame we can well understand, and if some seem out of place in such a list, we must remember that the book is written—and modestly written—for his own countrymen by a retired officer of the United States navy.

Recollections of a Town Boy at Westminster. By Capt. F. Markham. (Arnold).—The house of Markham has had a long association with Westminster, and members of the family still get their learning at the old school, though in the present day they are outnumbered by their somewhat more modern rivals the Phillimore and the Waterfields. Capt. Markham was at the school more than half a century ago under Liddell, and he has done well to describe a time which will soon be past living memory. His own memory is excellent, and he has had help from his cousin, Sir Clements Markham, the President of the representative organization of Old Westminsters. He deals chiefly with the lighter side of school life, the amusements, recognized and unrecognized, the football and the rowing, the adventures and the

escapades. One or two of his chapters may be attractive rather to his schoolfellows than to a wider circle, but much of his work is of more general interest. His picture is pleasant, for he shows a healthy life in which boys are boys. Liddell, a great man in all ways, was not least great as a schoolmaster. The school may have withstood, as it certainly desired to withstand, the educational influence of Arnold, but the boys, as we see them in these pages, were sound at heart, and if some of them were not very industrious, it would seem that they cherished no prigs. Their code of honour had its faults, but it had also its merits, and its obligation was unswervingly admitted. If it was stereotyped, as it was, it repeated a characteristic of the school curriculum. The boys of other schools may, in their old age, "look back and thoughtfully wonder" what they were like in their work and their play. The tradition of Westminster became so much of a boy's being that exact memory takes the place of doubt and wonder. On the question whether this speaks for or against the system Capt. Markham has no doubts. He laments every change in the educational system, and he naturally supposes that the changes have been more numerous and far-reaching than in fact they have been. To a mind on which little things have been impressed, the trifling variations assume a greatness to which they have no claim. An institution which in this or that point strives to adapt itself to the needs of the time is not on that account to be thought indifferent to its traditions. As Capt. Markham knows, Westminster has possessions of which no changes can deprive it. He includes a chapter on the Abbey, and is aware that a school which has the Abbey for its chapel cannot lose its historical continuity. It would be rash to assert that even such adventures as his memory recalls are wholly unknown to a later generation. Those who would learn how to find solace for the measles, how to avoid danger when tossed in a blanket, how not to buy a ferret, with much other useful lore, must consult Capt. Markham's entertaining pages. We hope that his successors of the present day will have in their old age as precise and as pleasant a memory of their boyhood's years. His "rough sketches" are good illustrations of the text.

A History of Arabic Literature. By Clément Huart. "Literatures of the World" Series. (Heinemann).—Prof. Huart's manual is, of course, based to a large extent on Dr. Brockelmann's exhaustive work, and it follows pretty much the same lines, that is to say, it is mainly concerned with what the Arabs wrote, not with the ideas expressed in their writings. In fact, it is in some places too like a catalogue to interest any but the most omnivorous, though the author cannot be blamed for this; under freer conditions he would doubtless have omitted many names of men and books which he was in duty bound to record on the present occasion. On the whole, his pages are very readable, especially those in which he treats of the early literature. Of his accuracy we can speak highly, though his renderings of Arabian poetry are now and then open to criticism, as in the verses by 'Urwa ibn al-Ward on p. 21. Starting with the pre-Islamic poets, he traces the development and decline of Arabic literature through the Middle Ages, and concludes with an account of the periodical and other printed matter—much of it hardly deserves a loftier name—which has been published in the Arabic-speaking countries during the nineteenth century. The English translation seems to be competently done, but we miss the author's preface; and was it necessary to mutilate a sentence at the beginning of chap. xii., in which Prof. Huart refers to the French occupation of Egypt, "si courte, mais si profitable à l'Europe et à l'Orient"? As regards the

transliteration of Arabic words, the English edition adopts an exact and scientific system, which contrasts favourably with the French spelling. A good and carefully compiled index is not the least merit of this excellent work, which will be found invaluable by students who desire or require to obtain a comparatively brief summary of the whole subject.

Stevensoniana, edited by J. A. Hammerton (Grant Richards), is published in the big, fine style of the "Edinburgh Edition" of Stevenson's works. We should hardly have thought that it deserved such elaborate presentment, yet it is, doubtless, the kind of collection which appeals to the average reader of to-day. It is a patchwork, made of reviews, criticisms, glimpses, interviews from various sources. Some of the authorities quoted are of inferior value; there are some good things, but the collection cannot be called fully representative of the best. Then the editor denies himself passages already used in "the numerous books exclusively occupied with the personal character or literary qualities of the famous author." You have here, however, selected passages by Mr. Crockett, Mr. Barrie, and Mr. Carnegie, Miss Juliet Wilber Tompkins, and others, also a sheaf of poems to Stevenson, with an excellent photograph of him, in the possession of Mr. Gosse, is reproduced as frontispiece. The statement made by Mr. Purcell as to a review of a book by Stevenson in this paper is untrue, like many similar surmises.

Criticisms. By John M. Robertson. Vol. II. (Bonner.)—Mr. Robertson's second "faggot" of criticisms displays much the same kind of qualities as we noticed in the first—a masculine common sense, backed by a plentiful amount of knowledge and a trenchant manner of expression. We are glad to observe, however, that the asperity which occasionally characterized the former volume has been toned down, and the style of somewhat unrefined raillery abandoned. Mr. Robertson, though he is always sober and level-headed, is still, we think, lacking in delicate critical insight. He will tell you the plain fact about his author, and that is a great matter when so many extravagant or near-sighted estimates are current; but he seldom, if ever, distinguishes a new shade, or sets in its full light a gem or rarity which had previously been overlooked. Considering, too, that he is often moving among the gracious ornaments of life, we think his touch a trifle heavy-handed. Let him bring his engines to bear on Schopenhauer and the 'Jingoism of Poets' and the 'Trade of Literature' as heavily as he will; but the Elizabethan lyrics and Stevenson and Heine must be more tenderly, more exquisitely handled. Politics or scientific subjects, we cannot help feeling, would best befit Mr. Robertson's quality of mind. Between his sturdy intellect and the flexible grace of literature pure and simple we are conscious of a certain incompatibility.

In our notice of Mr. Lionel Robinson's 'Letters of Princess Lieven,' which appeared November 22nd last (*Athenæum*, No. 3917), we dealt only with the Russian ambassador as known in London, and, while we referred of necessity to her friends of the British ministries of her time, made no reference to those portions of her career which lay outside the scope of the English volume. There now appears from the Librairie Plon, under the title *Une Vie d'Ambassadrice*, M. Ernest Daudet's account of Princess Lieven, in which more importance is attached to the later, French or Guizot, portion of her career. The first remark which it occurs to us to make is that the lady, though far from "sympathetic," was so admirable a letter-writer, and was mixed up with men so considerable, that all her letters ought to be published. We hope, therefore, for a complete publication in French—

the language she wrote—of all the letters. M. Daudet prints a great many which are not in Mr. Lionel Robinson's volume, but most of them only in truncated form, and he altogether omits great numbers which have passed through his hands. The Princess has left a journal, but it is not to be published before 1936, when we fear that interest in Metternich and in Guizot may have disappeared. The mere fact that Princess Lieven was the passionate lover of Metternich in 1819, and of Guizot from 1840 to 1856, makes her career so extraordinary as to deserve at least a full disclosure of all that she kept for the purpose of publication. Apart from the political importance of her letters, which is great, there is an extraordinary human interest in the nature of the attachment which, when she was fifty-five and he was fifty-two, first united Guizot and Princess Lieven in London in 1840. The most wonderful thing of all the odd things about this middle-aged passion was that she refused to be his wife when, his second wife being long dead, they might have been married, and for no reason except that she would not be Madame Guizot, while he would not accept a Princess Lieven as his wife. Each was too stupendously great in a particular line to yield. But the attachment itself did not suffer. He remained Calvinistic Protestant of Nîmes, she Lutheran of Livonia, that strange province, whose very name she bore, and, when she received the Lutheran sacraments on her death-bed, had the assistance of her brother Protestant, who, "austere" as he was supposed to be, proclaimed himself faithful to the last to his irregular connexion with the lady, who in her lifetime had known the most extraordinary adventures. M. Ernest Daudet brings out the well-known fact that Princess Lieven was the "Princesse de Cadignan" of Balzac, and it is clear that Balzac himself had seen some of the letters which have been before M. Daudet: Guizot's as well as those of Princess Lieven. Some may think that Balzac could not have described in 1839 a connexion which in its later form dated only from 1840. But the first meeting of Guizot and Princess Lieven occurred in 1836, in circumstances almost precisely those described by Balzac in the best known of those of his stories which have the "Princesse de Cadignan" for heroine. There are a few slips in M. Daudet's work, especially in the English; as, for example, in the phrase "vind and weather permitting," and "Birmingham-Palace" in a conversation of Queen Victoria at Windsor. A little oddity which strikes us in going through M. Daudet's book concerns the poverty of names by which the Orthodox Church of Russia appears to be affected. Dorothea Augusta of Württemberg, having abjured Protestantism for Orthodoxy, became the wife of Paul, afterwards Emperor of Russia, under the name Maria Feodorovna. Princess Dagmar of Denmark, sister of our Queen, was, after the lapse of generations, also, on becoming the wife of an heir apparent to the Russian throne, and on renouncing her—to the Russians—a pagan name, to become another Empress Maria Feodorovna. The Russian peasants used to say, when they heard the name of the Danish Princess, and had, after Russian fashion, inquired that of her father, not only that Dagmar was pagan, but also that "daughter of Christian" was ridiculous, as every one was Christian, wherefore the name of the "Mother of God," with the addition of Daughter of the Servant of God, was the best conceivable substitute. We know not what reasons had been given in the eighteenth century against such respectable appellations as Dorothea Augusta.

The Chronicle of Jocelin of Brakelond: a *Picture of Monastic Life in the Days of Abbot Samson.* Newly edited by Sir Ernest Clarke. (Moring.)—If a tithe of the attention devoted

to Carlyle's private life had been given to his writings, we should not have had to wait so many years for a convenient edition of Jocelin de Brakelond. In that case the probabilities are that we should not have had by any means so good a one as Sir Ernest Clarke has given us—an edition well worth waiting for, if waiting had been necessary. Jocelin's 'Chronicle' was first published for the Camden Society by Rokewode in 1840 in the original, and, edited by Arnold, in vol. xvi. of the Rolls Series as one of the 'Memorials of St. Edmunds' (1890). Carlyle's appreciation of it in his 'Past and Present' (1843) led to a translation into English, published in 1844 under the title of 'Monastic and Social Life in the Twelfth Century.' This translation, much edited and revised, forms the basis of the present edition.

The ultimate value of such an historical work to the average reader may be measured by the sense of kinship it produces between the men it describes and the men it is read by. Judged by this criterion, Jocelin's work is among the most successful of its kind, side by side with Joinville's. Both records owe their value to the patient accumulation of detail, simply and naturally set forth as occasion requires, to their being an orderly collection of incidents rather than a literary composition. We see the life of the convent from within, witness the daily difficulties of adjustment of rights and duties, refresh our memories as to the abstractions of text-books now become suddenly important realities, while in the background the first three Plantagenets fade away into an atmosphere of romance. A whole gallery of acquaintances gather round us, from Master Dennis, the great-souled Achilles, who stood up for the rights of the common room, to William the sacrist—kind man!—who blinded the eyes of all through gifts.

Sir Ernest Clarke, as an old Bury man who has already made his mark on the literature of St. Edmund, seems to have devoted especial care to the setting forth of this work in the best possible way. He has contributed a preface dealing with the general aspects of the work, previous editions, and so forth, and three appendixes containing an excursus on Abbot Samson as an author, full notes on the text, and a table of the chief events in the history of St. Edmundsbury from 870 to 1903, with a very full general index. The translation has been thoroughly revised, and that it has been read by Dr. James will be a sufficient guarantee for its accuracy. The value of the editor's work is enhanced by the restraint imposed on him by the size of the book. With some of his judgments we are not disposed to agree. The notes of the old translation are useful, and more of them might have been incorporated into the present work, especially the long one giving an account of the organization of the mediæval abbey. We are inclined to think that Sir Ernest Clarke overrates the information at the disposal of general readers. For our own part we are accustomed to believe that everything unfamiliar is unknown to them. From actual error or misprint the book is remarkably free. In view of the fact that there is an engraving from an actual impression of Abbot Samson's seal in the 1840 edition, it might have been better to make it clear that the frontispiece was photographed from a cast of this in the British Museum. The general appearance of the book is very satisfactory, as is its very moderate price.

THE latest volumes in the "Fireside Dickens" (Chapman & Hall and Frowde) are *Dombey and Son*, *David Copperfield*, and *Reprinted Pieces*. This last volume contains some interesting records of the London which changes so rapidly.

MESSRS. MACMILLAN have issued a timely reprint, at sixpence, of Cobden's *Speeches on Free Trade*.

THE Trinitarian Bible Society publish *Testamentu Berria*, a translation of the New Testament in Basque by Leizarraga. No editor's name is given on the title-page, but we understand that Mr. E. S. Dodgson has revised this issue, which is printed at the Oxford University Press, and, unlike some other publications concerning Basque, a model of accuracy in detail.

WE have on our table *At Home in India*, by Mrs. H. Reynolds (Drane),—*Little Notes on Shakespeare's England*, by A. Andrewes (Sonnenschein),—*Worthing*, by G. W. May (The Health Resorts Association),—*Economic Ideals*, by J. D. White (Henderson),—*Studies in the Evolution of Industrial Society*, by R. T. Ely (Macmillan),—*English Composition*, by A. Kimpster, Part I. (Shaldon, the Norland Press),—*An Introduction to Breton Grammar*, by J. P. Treasure (Carmarthen, Spurrell),—*Portugais*, by A. Dos Reis G. Vianna (Nutt),—*Little German Folk*, by M. Schramm, revised by A. I. Mayhew (Shaldon, the Norland Press),—*Elementary Bacteriology*, by M. L. Dhingra (Longmans),—*Polyphase Currents in Electrotherapy*, by G. Herschell (H. J. Glaisher),—*The Mad Annual*, by E. F. Benson and E. H. Miles (Grant Richards),—*The Romance of Hugo, Lord Avondale*, by M. Collings (J. Blackwood),—*Flowers of Songs from Many Lands*, by F. R. Marvin (Troy, New York, Pafraets Book Company),—*The Lay of Swanhild the Fair, and other Poems*, by W. R. Carey (The Edinburgh Press, 9, Young Street),—*Fifty Sonnets*, by H. Waddington (R. B. Johnson),—*Poems*, by Valentine Ash (Grant Richards),—*The Prophets and Prophecy*, by the Rev. A. Wilson (Blackwood),—*The Past, the Present, and the Future*, by M. R. Smith (Longmans),—and *A Plea for a Worshipful Church*, by the Rev. J. Hunter (Dent). Among New Editions we have *Fundamental Problems*, by Dr. Paul Carus (Kegan Paul),—*The Wizard's Mantle*, by M. Y. Halidom (Burleigh),—and *Musical Service: Is it Right?* by J. Neil (Simpkin).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Sanctus Bell, edited by N. Keymer, 18mo, 2/6 net.
Stewart (J.), *Dawn in the Dark Continent*, 8vo, 6/ net.
Sutherland (A.), *Methodism in Canada*, 8vo, 4/6

Fine Art and Archaeology.

- Farnell (J.), *Student's Handbook of Paints, Colours, Oils, and Varnishes*, cr. 8vo, 2/6 net.
Holmes (C. J.), *Pictures and Picture Collecting*, 2/6 net.

Poetry and the Drama.

- Arveling (H.), *Poems and Paragraphs*, Third Series, 5/ net.
Ware (J. B.), *The Grey Horseman, and other Poems*, cr. 8vo, 2/6 net.

Bibliography.

- Jacobi (C. T.), *Some Notes on Books and Printing*, 6/ net.

Philosophy.

- Carus (Dr. P.), *The Sord of Metaphysics*, cr. 8vo, 5/6 net.

- Le Bon (G.), *The Crowd*, cr. 8vo, 6/

History and Biography.

- Gardiner (S. R.), *History of the Commonwealth and Protectorate: Vol. 4, 1655-6*, new edition, cr. 8vo, 5/ net.
Gulick (S. L.), *Evolution of the Japanese*, 8vo, 7/6 net.
Macaulay (Lord), *Critical and Historical Essays*, edited by F. C. Montague, 3 vols. cr. 8vo, 18/

Geography and Travel.

- Allen (I.), *Highways and Byways*, cr. 8vo, 3/6
Bradley (A. G.), *Highways and Byways in South Wales*, cr. 8vo, 6/
Molesworth (B.), *Pompeii as It Was and as It Is*, 4to, 25/ net.
Pullen-Burby (B.), *Jamaica as It Is*, 1903, cr. 8vo, 6/ net.

Sports and Pastimes.

- Taylor (A. D.), *Annals of Lord's and History of the M.C.C.*, cr. 8vo, 3/6

Education.

- Cornford (L. C.), *Essay-Writing for Schools*, cr. 8vo, 4/6

Philology.

- Cicero's Epistulae, Vol. 2, edited by L. C. Purser, 2 parts, cr. 8vo, sewed, 4/
Manili Astronomicon, Liber Primus, recensuit A. E. Housman, 8vo, 4/6 net.
Whitfield (E. R.) and Kaiser (C.), *A Course of Commercial German*, cr. 8vo, 3/6

Science.

- Andrews (F. W.), *Lessons in Disinfection and Sterilization*, cr. 8vo, 3/ net.
Cohen (Dr. E.), *Physical Chemistry for Physicians and Biologists*, Translation by M. H. Fischer, cr. 8vo, 6/ net.

- Doubts about Darwinism, by a Semi-Darwinian, 8vo, 3/6
Hall (H. S.) and Stevens (F. H.), *A School Geometry*, Parts 1, 2, and 3, cr. 8vo, 2/6
Hewlett (R. T.), *Serum Therapy*, &c., cr. 8vo, 5/ net.
Lester-Garland (L. V.), *A Flora of the Island of Jersey*, cr. 8vo, 6/ net.
Locomotives of the London, Brighton, and South Coast Railway, 1839-1903, cr. 8vo, 5/ net.
Phillips' Anatomical Model of the Female Human Body, edited by W. S. Furneaux, oblong 8vo, 4/ net.
Weed (C. M.), *Spraying Crops: Why, When, and How*, 2/6

General Literature.

- Baring-Gould (S.), *Chris of All-Sorts*, cr. 8vo, 6/
Ford (S.), *A Few Remarks*, cr. 8vo, 3/6
Griffith (G.), *Sidelights on Convict Life*, cr. 8vo, 6/
Magnay (Sir W.), *Count Zarka*, cr. 8vo, 6/
Marriott (C.), *The House on the Sands*, cr. 8vo, 6/
Maddock (J. E.), *Sweet "Doll" of Haddon Hall*, cr. 8vo, 6/
Romantic Tales from the Panjab, collected and edited by the Rev. C. Swynerton, 8vo, 21/ net.
Via Eastern Telegraphic Social Code, compiled by R. T. Atkinson, cr. 8vo, 5/ net.

FOREIGN.

Fine Art and Archaeology.

- Alexandre (A.), *La Maison de Victor Hugo*, 20fr.
Hunger (J.), *Becherwahrung bei den Babyloniern*, 2m. 80.

Bibliography.

- Delalain (P.), *Essai de Bibliographie en France*, 2fr. 50.

History and Biography.

- Froelicher (Capitaine), *Trois Colonisateurs*, 5fr.
Guilic (G.), *De Bourges à Villersexel*, 4fr.
Magne (E.), *Le Cyran de l'Histoire*, 3fr. 50.
Masson (P.), *Histoire des Établissements et du Commerce Français dans l'Afrique Barbaresque, 1590-1793*, 12fr.
Niese (B.), *Geschichte der griechischen u. makedonischen Staaten seit der Schlacht bei Chæronæa*, Part 3, 12m.

Geography and Travel.

- Delage (É.), *Chez les Russes*, 3fr. 50.
Masson-Forrestier, *Forêt Noire et Alsace*, 4fr.
Mézères (A. B. de), *Rapport de Mission sur le Haut-Oubangui, le M'Botou et le Bahr-el-Ghazal*, 5fr.
Stephan (C. H.), *Le Mexique Économique*, 7fr. 50.

General Literature.

- Détharé (V.), *Terre Nouvelle*, 3fr. 50.
Eriez (J.), *La Forêt*, 3fr. 50.

LAMB "TROUVAILLES."

MUCH has been attempted lately by several industrious hands in the way of gathering in the hitherto uncollected works of Charles Lamb; and what has been achieved will form, surely, when all necessary deductions have been made, a very substantial contribution towards that complete edition which is likely to become possible towards the close of the present century. In this preparatory era, however, let us recognize frankly that the process of gathering in must be complemented and corrected by a parallel process of criticism and casting out; for every searcher, however judicious and careful he be, will inevitably bring into the growing heap his percentage of mistakes as well as his true findings. Your extremely competent reviewer has already pointed out one piece which cannot be allowed permanent residence within the book and volume, or even the many volumes, of Lamb's works; and if you will allow me, I shall say a little as to two other papers, the authorship of which requires fixing, and can, I think, be fixed with certainty.

The paper called 'Munden's Farewell' is not newly attributed to Lamb, and may be found, for instance, accepted in Mr. Brander Matthews's edition of the 'Dramatic Essays' (Chatto & Windus, 1891). I have never seen the slightest reason to believe that it is by Lamb, and have never thought of accepting it. The style and the matter seemed to me equally clamant against the idea. In the style there is nothing that should recall Lamb, apart from the crude and imitative phrase "a bunch of countenances," which recalls him by contrast, not by similarity. For the rest, the animation of the whole thing is too forced, too physical and shallow; and in the descriptions, illustrations, metaphors, there is an *outwardness*, an ordinary facile expansiveness of phrase, very unlike the *inwardness*, the curiosity, the rich sly touches of Elia; and Elia writing of Munden! More striking still, however, is the absolute conflict between this writer's conception—his central, main conception—of Munden's character as an artist, and the conception of it which Lamb expressed while Munden was still alive, and which he reformulated, with reiteration and emphasis, in the columns of the *Athenæum*

after Munden was dead. The writer of 'Munden's Farewell' leaves you in no doubt that he regards Munden as a great actor, in the ordinary sense of the word, in the sense in which we call Garrick or Irving actor. To Lamb, Munden was nothing of the sort. Only on one occasion, he tells us, did he ever see Munden "sustain a part"—did he ever see him, that is, *act*. The rest of the time he was to him not an actor, but merely a wonderful creature, with a unique physical gift, an incomparable pantomimist of expressions, a second natural force putting forth looks as the forest puts forth leaves: but not an actor. The paper, then, is not by Lamb; but whom is it by? That it is by Talfourd will become apparent to any one who will read it side by side with Talfourd's acknowledged paper on Munden, which Lamb—more in compliment than because he agreed with it—sent to the *Athenæum* along with his own letter on 'The Death of Munden.' For the rest I need only remind your readers that Talfourd was amongst the audience on the occasion of the said "Farewell," and has left of it a description in which we catch a pleasing glance at Elia in the act of drawing refreshment from a pot of porter, passed to him, from beneath the stage, by the friendly hand of Munden himself. And doubtless Talfourd, finding that Lamb did not care to commemorate the occasion by an essay, decided that he himself, as the next best man, should try to do it. He has tried to do it, of course, a little in Lamb's manner; hence these ascriptions.

The paper upon 'Gray's Latin Ode on the Monastery of the Grande Chartreuse,' recently attributed to Lamb, consists of prose and verse; and both prose and verse declare loudly in favour of another authorship. In the prose there is a touch of brutality, of coarseness, a rasping rudeness and bitterness, which were never Lamb's. For instance:—

"So that Gray, whose Christianity does not seem to have sat particularly tight about him (unless we suppose that in his letters to Walpole, he thought it gave him more of the air of a *bel esprit* and an *esprit fort* to affect scepticism) is smitten, according to these 'word-catchers' who live on syllables, with the love of a monastic life; and intends in good hearty earnest to shave his head, sew up his mouth, or only open it for the purpose of braying canticles and masticating parsnips, which, like Diocletian's cabbages, were to be planted with his own fingers."

I need not ask whether Lamb wrote that. On the other hand, there are, elsewhere in this prose passage, evidences of a *kind* of scholarship which Lamb never possessed, and would not have readily entered into the feeling of. Leaving that subject alone, however, let me point out that in the new translation given of Gray's Latin Ode there is a practised dexterity, an accomplishment, a fulness of movement and resource, that were never Lamb's in verse. Lamb was occasionally a poet, and has contributed to the anthology of England some pages which few of us would be willing to exchange for any others. But in mere verse he was not clever, certainly not accomplished; and in the cunning and the power of verse-craftsmanship he never came within several stages of the man who wrote this translation: namely, Charles Abraham Elton. That Elton was the writer nobody will doubt after spending, say, half an hour over his 'Specimens of the Classic Poets' (1814). He ought to rank with the best verse-translators of the classics whom England has produced; but, as a fact, his name and his works are equally forgotten, mainly because he never set his hand to any great single task, such as a complete translation of Virgil. He sacrificed a good deal also to anti-theological or anti-sacerdotal animus, and the cultivation of the wrong politics—for him. By which I mean that, as a rather rabid Unitarian (during most of his life) and a fighting Whig, he was outside of and opposed to just those circles in which his

particular talents and scholarship would have found their admirers, their *réclame*. As to this article, it is a mistake to say that it is under the same general heading ('Excerptions from an Idler's Scrap Book') as an article which we know to be by Lamb. The article by Lamb follows it, but is not under that general heading at all, as the typography of the page and the index of the volume show. It was evidently intended that there should be a series of these 'Excerptions' from Elton's scrap-book, but only this one appeared. Finally, I may point out that "the Idler" was a pseudonym affected by Elton (who was a country gentleman with money and leisure), and used by him on another occasion in the *London Magazine* itself.

On the other hand, I do not know on what ground your reviewer rejects 'A True Story.' It may be worth stating that I found this little tale in the *Indicator* at the beginning of this year, and then judged it to be that lost tale by Lamb of which I had been for some time in search. In March or April the publishers sent me a copy of the 'Talisman' which they had at last secured, and there I came upon the identical tale under the identical title, but given as "By Charles Lamb." In the *Indicator* it was signed with a Delta—a unique instance, surely, if the thing be by Lamb; but there was, it seemed to me, just the merest touch of external evidence in another number. You will judge, then, that I am rather keen to have the benefit of your reviewer's knowledge of this matter. Perhaps he is trusting to Alexander Ireland, who, if he mentions this tale (I have not his book beside me), is sure to say it is Leigh Hunt's. For Ireland had an easy way in these matters, and his word is not evidence.

WILLIAM MACDONALD.

NOTES ON JUNIUS.

THE Trustees of the British Museum recently acquired 'The Whitefoord Papers.' Extracts from them were collected in a volume by their former possessor, Prof. Hewins, and issued to the public in 1898 by the Clarendon Press. Many of the most interesting and curious papers still remain in manuscript, and some of those relating to Woodfall and Junius, and Whitefoord himself, appear to me worthy of the consideration which I purpose giving to them.

After receiving a good education at a public school and the University in Edinburgh, Whitefoord left that city for London, accompanied by James and Thomas Coutts. The two brothers established the famous bank which bears their name, while Whitefoord became a successful wine merchant. He employed some of his wealth in buying pictures, of which he formed a valuable collection, while his leisure was largely spent in the company of literary men and in writing to the newspapers. Adopting the pseudonyms of "Jack in the Water" and "Byestander," he contributed many letters to the *Public Advertiser*, while he enlivened its columns by "Cross-readings," which were very popular, and received the approbation of the fastidious Horace Walpole. He acted as secretary to the mission which went to Paris to make a treaty of peace with the commissioners from the Thirteen United States of America. His name was immortalized by Goldsmith.

He was on intimate terms with Henry Sampson Woodfall, a few letters from whom are as noteworthy as any others among the papers which are now before me. Prof. Hewins has printed some of them. Three and the address on a cover are reproduced in facsimile. It is the handwriting rather than the contents which makes them worth notice. All who have followed the discussions about the personality of Junius must be well acquainted with the Junian hand, and they must be struck with the similarity between it and Woodfall's handwriting

in the notes which he sent to Whitefoord. It has been repeatedly asserted that Junius wrote a feigned hand. Well, here is a feigned hand after the manner of Junius. Shall I conclude, then, that the real name of Junius was Henry Sampson Woodfall? If I did so I should be no more rash and illogical than those who, on the evidence adduced, confidently affirm that Sir Philip Francis was the man. Francis is said to have written a feigned hand; but he failed to leave behind him a scrap of writing closely resembling that of Junius.

Irrespective of the handwriting, the short notes are interesting, while they are highly creditable to the writer. The first was written about 1770, and, though printed by Prof. Hewins, I give it again for the purpose of adding an explanation:—

DEAR SIR,—Not to part with copies is, you know a Fundamental Principle with Printers of News Papers—You are at any time welcome to view my Collection of MSS. as a Brother Virtuoso—but it must be in my own Hands, as it is not common for Virtuoso's to trust a Butterfly, or even a Queen Anne's Farthing out of their Hands.—In short there is more Reason for this Caution than good men are aware of—And you, I hope, believe I should be as scrupulously careful of the MSS. of any Friend of yours—I fear I must spend my Friday in Westminster Hall, and probably my Friday Night in the King's Bench, as my unfortunate Law Suit not only continues to be troublesome, Expensive and vexatious, but draws to a very critical Period, as the Coroner is not satisfied with Concessions made, but persecutes me with unrelenting Fury.

Yours most sincerely H. S. W.

Lord Mansfield, the Chief Justice, presided at Woodfall's trial for publishing Junius's letter to the king, and exerted himself to induce the

1. *My dear Friend,*
I am not a little pleased to see by *Byestander's* Letter that Mr. Wankster had kept Woodfall's Temple Bar—I am heartily concerned for Mr. Adams, viz. to tell him the truth we had a very strong report yesterday that an intimate friend of yours had, or was about to stop.—I earnestly hope you are not in any danger of the worst sort by *Indignity's* Impudence—I have a few Latin verses by me, which I cannot put to better use than applying my friends at this critical juncture, and therefore hope if you have occasion, you will not make any ceremony with
Yours very sincerely
H. S. Woodfall
June 23. 1772.

2. *My dear Friend*
I am and am shall be probably in different concerning the opinion Blackwell may entertain of me, but I should be very sorry that of yours should draw me a false conclusion—I have however my reasons for not giving the matter to Blackwell's telling and publishing in any manner, of which more when I see you—I own though I might demand to be printed in a large paper like *Regulus*, &c. but think you might, James, and others of our kind would not have been opposed to the *Whistler*?—I have you had an opportunity of giving to Mr. Marquis in what I last wrote—I have had an opportunity of writing to Mr. Greville and requesting him that a *Remembrance* was in the *Amulet*
Yours sincerely
H. S. Woodfall
Thank you for today's paper. This is excellent

3. *Dear Sir*
I think there is fine opportunity of referring to your paper the fact which I have of desiring of Mr. Adams to be introduced by him to your letter, which I hope to be able to do
Yours sincerely
H. S. W.
I think it should be explained by the *Sign Reader*—not the *Printer*

all to Woodfall's Sign.

jury to find a simple verdict of guilty. Some readers may wonder why Woodfall should style him the Coroner. The explanation is that the Lord Chief Justice of the King's Bench acted also as "Sovereign Coroner of the Kingdom."

The next letter I shall give is that of which there is a facsimile numbered 2. It has the peculiarity of lapses from the feigned or imitation hand of Junius into Woodfall's ordinary one, the conclusion, "Yours Sincerely," being a marked example:—

MY DEAR FRIEND,—I am and ever shall be perfectly indifferent concerning the opinion Blockheads may entertain of me, but I should be very sorry Men of sense should deem or find me obstinate—I have however my Reasons for not going too much into SMALL-CAPITALING and ITALICKING in my News, of which more when I see You—I ever thought JUNIUS deserved to be printed in a larger

Type than REGULUS, &c., but think you not REGULUS, CINNA, and others of our Friends would not have been offended at the Distinction? Have you had an Opportunity of speaking to Mess. Managers on what I last wrote—I have had an opportunity of writing to Mr. Garrick and acquainting him that a remonstrance was on the Anvil.

Yours Sincerely H S WOODFALL
Thank you for To-day's Parag. 'twas excellent.

The references of Woodfall to "Regulus" and "Cinna," as "our Friends," may imply that he knew them. On another occasion he styles the first of the two "that Malignant Regulus." In the *Public Advertiser* for July 17th, 1772, Xantippus intimates that he has kicked Regulus, and calls him "a wretch scarcely less infamous for his excessive Timidity, than he is detestable for his Scurrility and Lies." In the same number Regulus charges Woodfall

with complicity for publishing the attacks upon him. A note is added by Woodfall to the following effect:—

"The Printer of this Paper has never presumed to interfere or obtrude HIS OPINION on his Readers in any political Altercation whatever. The *Public Advertiser* is open to ALL PARTIES, but not influenced by Any. The letters of *Regulus* have found as free Access as those of *Xantippus*;—and whilst he [the Printer] possesses a Consciousness of the Rectitude of his Intentions, he shall, with Concern, relinquish the good Opinion of any of his Correspondents, tho' he must at the same Time remain perfectly indifferent with regard to the Opinion of any Particular."

On July 22nd Regulus wrote again, and charged Woodfall with having "prostituted his Paper, abused the Public, propagated a lie and abetted a Rascal." A note is added at the bottom of these remarks:—

"Had the Printer refused *Regulus* a Place in his Paper, when he was himself become the Object of his Wrath, that writer would have had an Opportunity of JUSTLY charging him with *Partiality*. As the case stands at present *Regulus*'s Anger seems to proceed merely from the Printer's having acted with the STRICTEST IMPARTIALITY in admitting the productions of both Parties, without presuming to obtrude his Opinion on either."

I have copied the foregoing passages from the *Public Advertiser*, with the double object of showing the amenities which were exchanged between contributor and conductor when Junius wrote, and how greatly Woodfall's prose differed from that of his most famous contributor.

A note to Whitefoord, dated June 23rd, 1772, of which a facsimile, numbered 1, is given, not only exemplifies how well Woodfall could imitate the handwriting of Junius, but also how kind-hearted he was. He seems to have been that rarest and best of men, a friend in need:

MY DEAR FRIEND,—I was not a little pleased to see by Byestander's Letter that no Banks had stopped West of Temple Bar. I am most heartily concerned for Mess. Adams, and to tell You the Truth we had a very strong Report Yesterday that an intimate Friend of yours had, or was about to stop [Counts?]. I earnestly hope that You are not in any Danger of the least Hurt by Fordyce's Imprudence. I have a few India Bonds by me, which I cannot put to better use than assisting my Friends at this critical Juncture, and therefore hope, if you have Occasion, You will not make any Ceremony with
Yours very Sincerely
H. S. WOODFALL.

Whitefoord was probably the writer of the following paragraph, which Woodfall published on June 26th, 1772:—

"We have good authority to assure the Public, that the Messrs. Adam of the Adelphi, are making out with the greatest Expedition, a State of their affairs, to be laid in a very short Time before the Creditors; when, it is not doubted, they will not only be found able to satisfy all Demands upon them, but even to prosecute their great Undertakings with additional Spirit."

Another reference is made to "Byestander" in the note of which the facsimile is numbered 3. In this case the writing is an admirable imitation of the Junian hand:—

DEAR SIR,—I think there is a fair Opportunity of exposing the unfair Way the Gazetteer have of deceiving the Public. You see the Introduction they have put to your Letter, which I suppose to be a Lie.
Yours Sincerely, H. S. W.

I think it should be answered by the *Bye Stander*—not the Printer.

The last letter which I shall now extract from 'The Whitefoord Papers' was written after Woodfall had printed and published the two volumes containing Junius's Letters. It is noteworthy for containing a reference to Macpherson, whom I take to be the future member of Parliament who had made money and a name by compiling or composing poems said to represent Gaelic originals. The Major Miller may have been the printer of the *London Evening Post*, of whom Wilkes informed Junius, on January 15th, 1772, that he would print whatever is sent to him, and that "he is a fine Oliverian Soldier":—

DEAR SIR,—My not having seen you since the Day I was so unfortunate, tho' not with an Intention to

The Resolution of the Ministry to move for opening both Houses on Tuesday next does them great honour. If they were

then the Dedication Preface to Mr. Wilkes, and if he has any material Objection, let me know.

My material because of the Difficulty

of getting your letters. T

*Not Obsolete
Humble Servant*

*Not Obsolete
Humble Servant*

C. Anyard

C. Anyard.

Efficiently yours.

C. Anyard

Spring Gardens April 6th 1772.

Tuesday morning.

Mr. Anyard having found the Paper in Lie to think the Solicitor General upsets and his Speech, takes the Liberty of enclosing it to me.

My Lord,

Whitehall August 20th 1772.

Tho' I should obey your Grace's commands with the greatest Pleasures in paying my Respects to your Grace this Meeting at Leves, yet as I now

for. Have not the Power of Grants

from the Gentlemen of it, I beg leave to say I have something to communicate to you.

offend You, has deprived me of the Opportunity of hearing your Answer concerning Major Miller's Acceptance of a Set of *Junius*. I however mentioned the matter to Mr. Macpherson on Sunday evening who was of Opinion he would not be offended, have therefore left a Set for the Major at your House, which I beg leave to trouble you to deliver to him. As Indian Matters will become a general Topic, many Correspondents to P. A. will naturally send their Thoughts on that Subject, whom we cannot make any charge to. Your Friends have an equal Right to a Portion of P. A. without Expense, have therefore made no Charge of the Letters last week. I hope You have forgotten that Affair as it was unthinkingly done by G—

Yours Sincerely to command H. S. WOODFALL.

Woodfall was a shrewd man of business. He indignantly protested in his paper against the charge of paying contributors of letters. Why should he pay for valuable matter, such as that supplied by Junius, when he could have it for nothing? Even a contributor and friend like Whiteford was worth keeping in good humour. But the foregoing letter makes it clear that Woodfall had an advantage such as his successors have not enjoyed. He not only filled several columns with readable matter which cost him nothing, but he filled others, not devoted to advertisements, with articles for which he was paid. In view of these facts the production of newspapers may not have made such progress, from the commercial point of view, as many persons imagine.

The facsimiles now given of Woodfall's notes may be compared with those of the writings of Junius and Amyand which appear for the second time in the *Athenæum*. Several persons in the eighteenth century wrote the Junian hand because they had been taught to write it from a copybook in common use. None, however, was so perfect a master of his pen as Junius. As a printer, Woodfall must have admired the beautiful handwriting of his ablest and most valued contributor, and he may have tried to impress Whiteford with his skill as an imitator. Yet he failed in one thing. A form of the letter *e* which Woodfall uses in the notes to Whiteford is never found in the manuscripts of Junius. Moreover, the composition of the notes from Woodfall's pen is far more un-Junian than the handwriting. However, here is a feigned hand such as Hugh Macaulay Boyd and Sir Philip Francis are said to have used, of which no other authenticated specimens are known to exist.

W. FRASER RAE.

ALEXANDER HUME'S 'POEMS.'

Will you kindly permit me to make some comment on the review of this volume which appeared in your issue of July 11th? I note, first, the philological deliverances of your contributor. *Thains* (p. 27, l. 55; Notes, p. 228) and *reaps* (p. 55, l. 108; Notes, pp. 242, 243) are undoubtedly misprints in Waldegrave's text, although the many editors of selections who have printed 'The Day Estivall' have invariably given *thains*, and have endeavoured to explain it. Your critic's authority notwithstanding, the more plausible conjecture is *phanis*, which means *canes*. And this for two reasons: it gives the sixteenth-century printer his *h* in *thains*, and it makes the poet speak of two classes of glittering objects shining in the sun—"glansing phanis and vitre bright." Your contributor's conjecture *pains*=*panes* does neither. That *heaps*, and not an unknown *reaps*, is the correct reading is confirmed by the extract from Plutarch's 'Life of Emilius Paullus,' which is the source of the entire poem on the defeat of the Armada, save 'The Song of the Lord's Soldiers.' The printer's error is explicable by the resemblance between a common form of *h* and one form of *v* in sixteenth-century script. *Out-shorne* (p. 53, l. 44), as an epithet descriptive of salt vessels, I cannot explain, because I am unable to attach any rational meaning to it. Your contributor evidently can, but he keeps it to himself. I find a plausible ground for *outs-horne* as a coinage of the poet to correspond to Plutarch's

goblets "fashioned like horns." There is a cross-reference to *clairshon* and *clairshoe* in the Notes (pp. 245, 249). *Touth* (p. 183, l. 669, "a man may have an touth that disgraceth all his vertewis") is what is in the MS. I examined it carefully on this very point, and had it re-examined by a friend before printing off the text. It means a man may have one taste or appetite, and the quotation from 'King John' is therefore perfectly relevant. How a man may have a *touth* that "disgraceth all his vertewis" I do not comprehend. Your contributor's remarks upon *camow-nosed* are amiss, alike as philology and as natural history. The word means *flat-nosed*. *Camow* is simply the French *camus*, which signifies having the nose flat, and which, according to Littré, is probably derived from the Italian *camoscio* and the Spanish *camusa*, the chamois. The Middle Scots word *camshaw*, wholly different in meaning and etymology, signifies crooked. It is used of the owl by Gawain Douglas in the prologue to the seventh book of the *Æneid*—

Laitlike of form, with crinkit camshaw beik,
Ugsum to heir was hir wyld elriche screik.

As a matter of fact, a sheep's nose is flat and not crooked.

As to the observations on Hume's prose style, and on the disproportion between text and commentary, I merely remark that I nowhere speak of the later French lucidity as pre-eminent. Hume was undoubtedly influenced by his familiarity with the French tongue, for he uses some French words peculiar to himself, and others that are very rare in Middle Scots writers, and he sometimes employs French idioms. I can, therefore, see nothing improbable in supposing that those qualities of style in which he differs, for the better, from his Scottish contemporaries, are to be explained by knowledge of such a French writer as Amyot, which is probable, as well as by his acquaintance with the Geneva Bible, which is indisputable. There are, it is true, one hundred and thirty pages of appendices, but of these ninety-five are taken up by Hume's own prose tracts (two of which are reprinted for the first time since 1594), and twenty-one pages by reprints of rare and relevant contemporary Scottish poems not easily accessible to many members of the Scottish Text Society. No reader of your contributor's article would suspect this, or understand that the volume is the only collected edition of Hume's works, so far as they are recoverable, which has ever appeared. The introduction, therefore, contains all that could be gleaned about the life and circumstances of the poet.

I, indeed, undertook the work of editing Hume's 'Poems' at the request of Dr. Walter Gregor, secretary and official representative, as he was the founder, of the Scottish Text Society. He died within a month of my receiving the text to be edited. The work was continued at the request of Sheriff Aeneas Mackay, and the Council of the Society made intimation of the edition in their Report for December, 1897. For some years other work left me little leisure. I continued, however, and completed the work, because I had come under an honourable obligation to a body of gentlemen who had announced the edition to the public.

ALEXANDER LAWSON.

* * * Shakespeare talks of "a friend of noble touch," and the "abominable and beastly touches" of certain folk in 'Measure for Measure.' *Camus*, like *κύμωδ*, also used of sheep, is disputed both in meaning and derivation.

'REPRESENTATIVE ENGLISH COMEDIES.'

ON the facts before him your critic of the first volume of 'Representative English Comedies' showed great leniency in merely qualifying as "hardly correct" my statement that "at the time I write the 'Play of the Wether' has not been reprinted since the sixteenth century."

Had not Dr. Brandl's book appeared as long ago as 1898, the reviewer might perhaps have been put on his guard by the cautious phrase "at the time I write," which he accidentally omits. He could hardly, however, have guessed that the time of writing was the early summer of 1897; and that since January, 1898, when I returned the final proof and (by request) my copy also, I have had no opportunity of even seeing what I had written, far less of altering it.

I find it so difficult myself to get anything finished that I will certainly cast no stone at Prof. Gayley for these delays of over five years. I do greatly regret that it did not occur to him to mention them in his preface, or to append to the introductions the dates at which they were respectively returned. It is annoying to me to appear either to have overlooked or to have ignored the German edition; and in some other small matters it would have been an advantage to have had the date of my introduction stated. That I believe some of my fellow-contributors are in the same plight is an additional reason for troubling you with this explanation.

ALFRED W. POLLARD.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE included in their last sale of the season, on July 28th and 29th, the following important items: Dickens's *Dombey and Son*, presentation copy to Lady Normanby, 21l.; Four Autograph Letters of Dickens to Lord Mulgrave, 32l. Addison's Remarks on Italy, 1705, presentation copy to Sarah, Duchess of Marlborough, 13l. Thackeray's Vanity Fair, presentation copy with an original drawing, 31l. Baret's Quadruple Dictionary, 1580, 10l. 5s. James Bellot's French Grammar, 1578, 14l. Desainlien's French Schoolemaster, 1573, 13l. Elder's Pearls of Eloquence, 1655, 16l. Haloet's Dictionary, 1572, 11l. 10s. Thomasius's Dictionarium, 1596, 15l. W. Thomas, Principal Rules of Italian Grammar, 1550, 13l. Lamb's Mrs. Leicester's School, first edition, 1809, uncut, 58l.; Beauty and the Beast, n.d., 19l. 10s. Baines's Wars of the French Revolution, extra-illustrated, 4 vols., 1817, 36l. Nash's Spanish Mandoline of Miracles, 1609, 15l. John Taylor's Heads of All Fashions, 1642, 47l. Keats's Endymion, 1848, 40l. Lamb's Tales from Shakespeare, 2 vols. 1807, 27l. Thackeray's A Leaf out of a Sketch-Book, 1861, 45l. 10s. Tennyson's Poems by Two Brothers, large paper, 1827, 40l. Pope's Autograph MS. of the First Draft of the Pastorals, 35l. Ackermann's Microcosm, 1811, 25l. Cowper Correspondence (43 letters), 205l. Shakespeare's Richard III., 1629, 111l.; Love's Labour's Lost, 1681, 82l.; Romeo and Juliet, 1637, 35l.; Othello, 1622, 104l. Annals of Sporting, Vols. 1-13, 1822-8, 46l. English Spy, 2 vols., 1825-6, 28l. 10s. Nichols's Leicester, 1796-1811, 86l. Foxe's Acts and Monuments, first edition, 1562-3, 120l. Collection Spitzer, 7 vols., 1890-2, 45l. Higden's Polychronicon, 1527, 34l. Common Prayer, 1549, 79l.

Literary Gossip.

HENRY SETON MERRIMAN's story, 'Bar-lash of the Guard,' which has been appearing in the *Cornhill Magazine*, will be published by Messrs. Smith, Elder & Co. in book form on the 20th inst. It is a story of love and adventure in the atmosphere of intrigue and counter-intrigue which filled the frontier towns of Königsberg and Dantzic during Napoleon's disastrous Russian campaign.

MR. FISHER UNWIN has arranged to publish a work entitled 'The Advance of our West African Empire,' by Capt. C. Braithwaite Wallis, of the Cameronians. In it an

attempt has been made to present, perhaps for the first time, a consecutive and popular account of the remarkable rising in the Hinterland of Sierra Leone, due to the imposition of a house tax upon the natives and their dislike of foreign ideas. Capt. Wallis, from his official position as acting Commissioner in the country, had unusual opportunities of informing himself on the subject, and was engaged in the military operations involved. He also discusses—always from the point of view of “the man on the spot”—the political, commercial, and economic condition and possibilities of the Hinterland; whilst, under native superstitions, he includes an exhaustive review of the subject of fetish and West African secret societies generally. A lengthy chapter is devoted to precautions Europeans should adopt for the preservation of health on this deadly coast. Finally, the author has included a special section on ‘Bush Fighting,’ in which his West African experience renders him an expert. The volume will be fully illustrated from photographs and drawings.

MR. FRANK HIRD, the author of ‘King Fritz’s A.D.C.’ has another novel in hand, which will be published by Messrs. Bell under the title of ‘The Uttermost Farthing.’

THE same firm have in the press a translation of the ‘Octavius’ of Marcus Minucius Felix, by Mr. Arthur Aikin Brodrick. This dialogue, between a pagan and a Christian, of almost classical date, is known to scholars as probably the earliest defence of Christianity by a Latin writer. It exists in only one MS. of the ninth century, which, till 1660, was erroneously attributed to Arnobius.

LADY ALGERNON OSBORN and Dr. Furnivall are to edit the ‘Diary’ (1651–70) of Henry Osborne, the younger brother of Dorothy Osborne, of whose ‘Letters’ the ‘Diary’ is the necessary complement. Otherwise the literary interest of the ‘Diary’ is not great; but its dates and entries clear up many points in the ‘Letters,’ and it was partly used by Mr. Parry; it gives a first visit of Dorothy Osborne’s to Epsom to drink the waters for her spleen, and it contains the only known separate expression of her father’s affection for her. She is not mentioned in his will. Henry Osborne says that when he asked his father “if he pleased to deliver” the lease securing half her portion “to the use of my sister,” he said, “Yes, with all his heart. And I pray God,” he added, “bless it to her.” After Dorothy’s marriage the Temples had to remove her brother Henry from his position as trustee to raise half her portion, for he used the 150*l.* surplus of her rents, after giving her her yearly allowance of 50*l.*, to pay off his father’s debts, which were over 6,000*l.*, he having been fined 2,299*l.* 12*s.* as a delinquent. Some of Henry Osborne’s entries are in a shorthand of his own which is not identifiable with any of the systems printed in Anderson’s ‘Comparative Tables,’ but, on a copy of a few passages being submitted to Mr. Henry Bradley, he speedily found the key, and wrote the words out in longhand, to the great relief of the editors.

DR. COPINGER has just completed a work of some magnitude. It is entitled ‘County

of Suffolk: its History as disclosed by Existing Records and other Documents, being Materials for the History of Suffolk.’ Its object is to give the substance of everything relating to the county of an historical or official character. The MSS., charters, and rolls in the British Museum and other public and private depositories, the State Papers, and the publications of the Record Commissioners, the Deputy Keeper of the Public Records, and of the Master of the Rolls have been used, and the substance, so far as it relates to the county or to families and persons connected with it, extracted. The work will extend to five volumes, and run to about 2,000 pages. Probably over 100,000 documents are referred to. The work will also include a bibliography of Suffolk authors. Messrs. H. Sotheran will be the publishers.

PROF. FEULLERET, of Rennes, is working in the British Museum at his book on ‘John Lyly and his Times.’ He has been preparing it during the last two years, and thinks it will take him two more years to finish. It will then form a volume of four or five hundred pages.

A CORRESPONDENT writes:—

“In the second volume (pp. 115–16) of his most interesting ‘Life and Times of Georg Joachim Goschen,’ Viscount Goschen says, regarding the performances at the Mannheim Theatre and the behaviour of the *émigrés* in the early years of the French Revolution: ‘On one occasion, after Louis XVI. had been brought back a prisoner from Varennes (June, 1792), an opera was played of which Richard Cœur de Lion was the subject. Passionate scenes took place; men sobbed aloud and yelled as the performance proceeded; and when, at the close of the opera, Richard is rescued by Blondel, the storm burst out with such violence that men leapt on to the benches and broke out into the wildest cries. The French in the audience called for the whole of the performers in the opera. The curtain rose amid intense excitement. Iffland, then the manager of the company, shaken, as he tells himself [*sic*], by the tumult and “with the impressionability of an actor to cries of sorrow and pain,” came forward and spoke the following words in French: “May the king find a Blondel to save his life.” Qualms beset him afterwards whether he had not allowed his judgment to be carried away by his emotion, and whether he had not been imprudent. His doubts were unhappily justified. From that day, he says, he was involved in very painful misunderstandings, &c. Lord Goschen seems quite unaware that Grétry’s masterpiece had been turned to party account for some years. If he will look in Carlyle he will see that at the famous banquet at Versailles on October 1st, 1789, the band had played, on the entrance of the king and queen, ‘O Richard, O mon Roi, l’Univers t’abandonne.’ At any rate, Iffland must have known that he was producing a highly political opera, and had he had any common sense might have anticipated a scene.”

THE Duke of Northumberland has sent to the British Museum, for Mrs. George Radford’s use, a most interesting MS. in English, preserved in Alnwick Castle, concerning the horrible murder of Nicholas Radford—of Upcott, Devon, and Recorder of Exeter in Queen Elizabeth’s day—by his godson, Thomas de Courtenay. There was a mock inquest over the mangled corpse. Mrs. Radford needed the MS. for her paper on Nicholas Radford for the Devonshire Archaeological Association, in which she

has put together all the details accessible about her old namesake’s career.

PROF. HULME, of the United States, is working in the British Museum at his edition of the two Early-English versions of the ‘Harrowing of Hell,’ which is near completion.

THE R. D. Blackmore Memorial Committee have had much trouble in arranging the memorial to be erected in Exeter Cathedral, but the delay has enabled them to add a window to the already suggested marble monument. The design for this window is now settled; it is of three lights with trefoil heads, and the three illustrative figures are Jonathan, David, and Samson. The work of both window and monument is now being proceeded with rapidly.

PROF. NAPIER has found in the Bodleian a fragment (about half) of an eleventh-century Old-English version of the ‘Capitula’ of Theodulf, Bishop of Orleans, who died in 821. It is in the Bodley MS. 865, and he will print it with the ‘Rule of Chrodegang’ in his volume for the Early English Text Society next year.

THE same body of scholars has ready for issue part ii. of Dr. Furnivall’s edition of Robert of Brunne’s ‘*Handyng Synne*,’ A.D. 1303, and William of Wadlington’s ‘*Manuel des Pechiez*,’ on which it is founded. This part completes the text; but it will be kept back for a few weeks, so that Prof. Bruce’s edition of the *Morte Arthur* in eight-line stanzas may go out with it.

WE cannot always prevent even our own contributors from falling into what is properly described as “slip-slop.” But two Parliamentary Papers which came out last Saturday exceed in looseness of English diction any specimens of recent times. We will say nothing of the one, as the dispatches of a distinguished general in the field, written after a defeat, can hardly be subjected to close examination. But the Report of the Select Committee on the Ventilation of the House of Commons, which was presided over by a well-known man of science and University member, contains some of the most amazing phraseology with which we have met even in these days, as, for example, the following passage in paragraph 12: “Hence the Committee, while not prepared to recommend.....they do advise that steps should be taken to ascertain.....”

THE deaths are announced of two persons who, with no claim to literary importance, have a certain interest to literary people. “Bibi-la-Purée,” whose real name is supposed to have been André Salis, was an incorrigible vagabond of the Latin Quarter in Paris. He styled himself the “ami de Verlaine et le serviteur des poètes,” and summer and winter was to be found in the neighbourhood of the Boulevard St. Michel. He was at one time a sculptor of considerable promise, and one of his busts is in the Toulouse Museum, but a passion for doing nothing—and for drink—wrecked what otherwise might have been a useful career. He died at the Hôpital de la Pitié, in his sixty-seventh year. There is a capital sketch of this wastrel in Mr. Macdonald’s ‘Paris of the Parisians.’ The second of these quasi-literary celebrities is “Calamity

Jane," the famous woman soldier and scout of the Wild West, who was the original of "Cherokee Sal" in Bret Harte's 'Luck of Roaring Camp,' and of whom a notice appears in the current issue of the *Wide World Magazine*.

THE curious attempt to prevent the brothers Boex from using the *nom de guerre* of J. H. Rosny has resulted as was anticipated. M. Léon Prunol de Rosny, a well-known scholar, has not only lost his case, but has been mulcted in the costs of the action. One can understand his desire not to be associated with some of "J. H. Rosny's" books, but there could have been no possible confusion concerning the authorship of M. Léon de Rosny's books and those of J. H. Rosny. The brothers Boex have written under the latter designation since 1886, and it was not until a month or so ago that any public exception appears to have been taken to their well-known pseudonym.

THE Belgian Minister of Public Instruction, as we learn from the *Vossische Zeitung*, has obtained a considerable grant towards the foundation of the new Belgian Historical Institute in Rome. The scheme for the Institute was first proposed by Prof. Cauchie, of the University of Louvain, about twelve years ago, and has since been advocated by the same scholar with a resolute energy which is at last crowned with success. The first grant of the Belgian Government is to be expended upon certain new sites for research, according to a programme drawn up by Dom Berlière, of the Benedictines of Maredsous, who will also, at the desire of the Government, take the superintendence of the works in Rome. The first reports are to be published in the *Revue Benedictine*.

M. G. HERELLE, of Bayonne, has prepared a pamphlet, 'Les Pastorales Basques: Notice, Catalogue des Manuscrits, et Questionnaire.' Only 250 copies are printed, and are not on sale; but M. Herelle will be happy to send, after the holidays, in October, a copy to any who can really aid him by answering the Questionnaire, or by throwing light on the relation of these pastorales to the Breton and Celtic mysteries. Only one Basque pastorelle has yet been fully printed. M. Herelle catalogues and describes some 138 MSS. and fragments, and gives a list of some fifty-two other MSS. which are known to exist, but the originals of which he has not seen.

THE widow of the poet and scholar Wilhelm Hertz has made two valuable presents to the Marbach Schiller Museum: (1) the entire literary and historical portion of her husband's library; (2) a series of portraits from his collection, including those of himself, Schubert, Uhland, and others.

THE sons of the late Dr. Oechelhäuser, the first president of the German Shakespeare-Gesellschaft, have presented to the Seminar für Englische Philologie in the University of Berlin their father's extensive collections of English literature, with the exception of those relating to Shakespeare and his time, which he had already bequeathed to the library of the Shakespeare-Gesellschaft at Weimar.

THERE are at present 2,731 foreign students at the German universities, of

whom 149 are English, 276 Americans, and 5 Australians. The majority belong to the philosophical faculty.

THE death, in his eightieth year, is announced of Rudolf Dietlein, the author of several works on education and a number of elementary school-books.

THE *Norddeutsche Allgemeine Zeitung* reports that the distinguished poet Detlev von Liliencron is to receive an annual pension of 2,000 marks, in addition to his officer's pension.

M. VICTOR HENRY, Professor of Sanskrit at the Paris Faculty of Letters, died a few days ago, in his fifty-fourth year, in a mountain-climbing expedition at Pralognan (Savoy). He was one of the most able Sanskrit scholars in France, and compiled a number of philological works.

THE general Annual Return of the British Museum has been distributed to both Houses of Parliament as a Blue-book, price 9d., during the present week. It shows that the number of persons resorting to the Museum for study is decreasing, of ordinary visitors on weekdays stationary, and of visitors on Sundays rapidly increasing. There is an account of the accessions to the Museum by gift during 1902, most of which have been mentioned by us at the time at which they took place. There is also an account of the principal acquisitions by purchase, including the rare books and manuscripts bought, the prices of which are not stated. The report of each of the antiquarian sections follows. The Natural History Museum is, of course, included with the British Museum in the ordinary sense of the term. The Prince of Wales has deposited in the latter his presents, which would be of more interest but for the fact that the canoes, jade ornaments, and feather cloaks are duplicates.

WE note the publication of the following Parliamentary Papers: Sixty-ninth Report of the Commissioners of National Education in Ireland, 1902 (3d.); and Accounts of the Royal University of Ireland for the Year ended March 31st, 1903 (½d.).

SCIENCE

Hampshire Days. By W. H. Hudson. (Longmans & Co.)

THE greater portion of this clearly printed and chatty description of wild life is said to be original, while the remainder is principally made up from articles contributed to *Longman's Magazine*. Of one thing the reader may be assured, namely, that Mr. Hudson's writing always bears the stamp of originality. In the present volume he begins by making his mark with one of the best, and certainly the most recent, of the accounts of the behaviour of the young cuckoo in getting rid of the inmates of the nest of the fosterers, which were robins in the case described. The cuckoo was hatched on the afternoon of May 27th; by 8 A.M. on the morning of the 29th an egg of the robins had already been ejected and a young robin was hatched, while the cuckoo seemed to have doubled its bulk. There also remained in the nest one robin's egg, and to the ejection of this the young cuckoo devoted its blind unreasoning energies. Again and again it succeeded in working

the egg into a hollow in the back which was apparently the seat of irritability, and each spasmodic effort to get rid of the hard and torturing substance was followed by a temporary collapse. A few hours later came the turn of the nestling robin—we presume on May 31st, for Mr. Hudson says "the next day was July 1st," which is obviously a slip for June. The hollow in the back of the cuckoo still showed irritation when the author replaced the discarded eggs, but on the fifth day after hatching this irritation had ceased, and no further attempt was made to eject an egg, or even a small pebble. In seventeen days after being hatched the young parasite had moved to a tree near the nest, and continued to be assiduously fed by the robins, which had watched with complete indifference the slow death of their own offspring only a few inches away. We agree with Mr. Hudson in thinking that their behaviour might have been different if the ejected nestling had been able to utter a sound, for nothing receives a more ready response than the cry of hunger or distress; but at so early an age the nestling was voiceless. The young fellow-watchers with Mr. Hudson—probably the children of his host Sir Edward Grey—were naturally desirous of attempting to rear the young ejected robin; but the author gave them truly humane and unsentimental reasons for leaving it to the painless extinction of nature. The above is, of course, a mere epitome of some fifteen interesting pages of description, the scene being a retired portion of the New Forest district.

The results of Mr. Hudson's patient and characteristic watchings in this and other areas are pleasantly told, hornets, spiders, stag-beetles, adders, dragon-flies, and other living things being noticed in turn. In his remarks upon the woodland silence which begins in June, and increases during July and August, the author hardly seems to realize that this is due in a great measure to the fact that most of our songsters are moulting during that period. On finding a dead squirrel in a perfectly healthy condition, he somewhat naively expresses his surprise on observing that the fur of "a creature who lives mostly high up in the trees" was full of large black fleas:—

"How had they got there? They were not hatched and brought up on the squirrel; they passed their lives as larvae on the ground, among the dead leaves, probably feeding on decayed organic matter," and so on. For those who have had experience of squirrels the simple reading of the riddle is that these little rodents, when not in fear for their lives, pass a great deal of their daytime on the ground, and use trees as refuges; they are, therefore, as full of parasites as some children are of original sin. Schoolboys who have brought down young squirrels in their caps—and worn those caps—have caused many a shudder to the worthy matrons employed, as Hood says, "to see the boys have nothing in their heads." Mr. Hudson's explanation is less prosaic:—

"It struck me at last that these sprightly parasites might have been the cause of the squirrel's coming to grief; that, driven to desperation by their persecutions, he had cast himself down from some topmost branch, and so put an end to the worry with his life."

On the whole, squirrels do not receive a good character from our author, for he tells us that "they are explosive and tyrannical to an almost insane degree; and this may be an effect of the deleterious substances they are fond of eating"; for "they will feast on scarlet and orange agarics—lovely things to look at, but deadly to creatures that are not immune." To squirrels, however, these fungi appear to be not more deleterious than truffles are to human beings, while they may be equally stimulating, and therefore pleasant.

The manners and customs of the great green grasshopper are interesting. Mr. Hudson has a description of the behaviour of a colony which he discovered in Harewood Forest, near Andover, close to the spot known as "Deadman's Plack," where King Edgar, of Elfrida notoriety, slew with his own hand his friend and favourite Earl Athelwold. It would appear that the female grasshopper, a magnificent creature, nearly a third larger than the male, passes days and weeks in listening to the stridulations and witnessing the mock combats of the smaller sex, the males taking no notice of her except to escape from an unwelcome proximity; but in the end the lady, with an air of indifference, carries off one of the rival stridulators. Far less placid are the females of the small black grasshopper, for these are restless in the extreme, and when Mr. Hudson put them in the same cage with the utterly apathetic males, the latter were kicked and bitten until they died.

An account of Hampshire would be incomplete without a reference to Selborne and Gilbert White. Mr. Hudson thinks it curious that White never distinguished the cirl-bunting from the yellow-hammer, "although it is probable that he heard the cirl on every summer day during the greater part of his life"; but on this question of probability we disagree. It was only in 1800 that Col. Montagu first became aware of the existence of the cirl-bunting even in South Devon, and as late as 1813 he had not succeeded in tracing it further eastward than a point between Bridgewater and Glastonbury; there is therefore a very strong probability that in Gilbert White's time the note of the cirl was as yet unheard in Selborne. There is an excellent account of the old yew trees of celebrity in Hampshire, and in this connexion Dr. John Lowe, the author of 'The Yew Trees of Great Britain and Ireland,' might turn in his recent grave at finding himself immortalized as "Dr. Loe." But, on the whole, we have found few slips; the index is adequate, and many of the numerous illustrations are of considerable beauty. It is always a pleasure to hear Mr. Hudson discourse, and there is generally a delightful uncertainty as to what he will say next.

The Religious Sense in its Scientific Aspect, by Greville Macdonald, M.D. (Hodder & Stoughton), consists of some lectures to the students of King's College. They contain some pleasant writing, but little stimulating or helpful thought. The author's plan is to trace back the religious sense to the humble beginnings of life; and in a number of somewhat fanciful illustrations he discovers the religion of service in the organization of the sponge colony, and the religion of renunciation

in the daisy and the guelder rose. He endeavours, not altogether successfully, to distinguish between this religious sense and the social sense of the subordination of the part to the whole or the individual to the community. "The social sense is utilitarian," he says, "the religious is ideal. The social is altruistic, the religious is transcendental." The social sense operates mainly in the material interests of the individuals; the religious sense "recognizes the relation of life to the unknown law," which would appear to embrace purposes. It is difficult to see, under this definition, how far it is rational to talk of a religious sense recognizing purposes in the differentiation of the individual cells of the sponge colony, or still more in that modification of the florets of the daisy which results in sterile individuals developing characters helpful to the continuance of the species. The whole question, indeed, of development, according to the theories of the fittest surviving in the struggle for existence through unconscious variation, is scarcely touched upon. Dr. Macdonald would have us believe that each adjustment in nature of means to end is in itself of the nature of a miracle, with a designed conformity to unknown purpose. This is a teleological assumption which certainly demands more serious treatment than the poetical writing and rather rhetorical eloquence of these lectures. In the end he leaves his daisies and sponges, and passes to Magna Charta, Luther, Protestantism, and Democracy, with an edifying moral. The book cannot be commended to the serious student of science or theology.

AMERICAN ORNITHOLOGY.

The Waterfowl Family. By L. C. Sanford, L. B. Bishop, and T. S. Van Dyke. (Macmillan.)—This volume of "The American Sportsman's Library" is a great improvement as regards literary style on the last number of the series which came under our notice. As before, Mr. Van Dyke's share of the work is confined to a description of the waterfowl of the Pacific coast, and very good it is, the pity being that there are only sixty-five pages of it. The details of duck-shooting are exhilarating enough, but they hardly come within our province. On the other hand, the plumage, habitat, and geographical distribution of each species are all laid down with an accuracy that fairly entitles this work to a notice under 'Science.' The remarks on the necessity for an early close time in spring deserve notice in Europe, where (especially in Germany) woodcock are complacently shot during the period of reproduction, and the act is considered to be sportsmanlike. In the opinion of the authors cold storage of game (when it is for the purpose of sale) should be absolutely prohibited, because the practice lends itself to a most detrimental infraction of the laws for the protection of sporting birds. Among the twenty full-page illustrations by Mr. A. Fuentes, nearly all are distinguished for draughtsmanship, though some of them are quaint, and a few border on the grotesque, but these are not necessarily inaccurate. There is a good index, and altogether the book can be thoroughly recommended to any British sportsman who contemplates a visit to North America.

In *The Birds of North and Middle America*, Part II., Mr. Robert Ridgway has displayed a rapidity of production which is truly remarkable. It was only last August that we noticed Part I. (*Bulletin* No. 50, United States National Museum), and now we are told in the preface that further instalments may be expected at the rate of about two of these massive volumes each year, and the series will be complete with eight volumes. For the present the families treated are the Tanagridæ, Icteridæ, Coræbidæ, and Mniotiltidæ, and these, with the accompanying illustrations, as well as an ample index,

cover some 860 pages. In welcoming a valuable and necessarily technical work of this description it seems undesirable to dwell upon the items in which the arrangement of Mr. Ridgway in 1902 differs from that of Dr. P. L. Selater in 1886, when the latter wrote vol. xi. ('Fringilliformes') of the 'Catalogue of Birds in the British Museum.' Even among first-rate authorities there are changes of opinion in sixteen years, the question in both cases being one of adjustment, and admittedly tentative. As might be expected, the present work is worthy of the author's high reputation as an ornithologist.

GEOMETRY: AN EXPLANATION.

A REVIEW of my book on geometry appeared in the *Athenæum* of July 25th, in which the change of order of the propositions from that given by Euclid was condemned. As my book is one of a number recently published in which Euclid's order is not strictly adhered to, may I be allowed to explain the situation?

The universities, in their regulations for the examinations conducted by them, state that "any proof of a Proposition will be accepted which appears to the Examiners to form part of a logical order of treatment." I have taken advantage of this to introduce I. 32 among the early propositions, giving a proof by the method of rotation. As Book II. is now eliminated from the Theoretical Course, and III. 35, 36, are grouped by the universities with Book VI., I have proved these propositions by Book VI. In no other case have I made a proposition depend on one which is subsequent to it in Euclid's order.

The universities also state that candidates will only be examined in fifty-three propositions in Euclid, I.—VI. As my book was written under these conditions for the Press of Oxford University, to serve as a text-book for its Local and other examinations, an "obliteration of the old well-trodden paths" was to be expected. A. T. WARREN.

Science Gossip.

PROF. NOCARD, whose death was announced in Paris a few days ago, was one of the most distinguished of living bacteriologists. He was born at Provins in 1850, and was one of Pasteur's favourite pupils. Prof. Nocard, who took part in the Congress held in London in 1901, was a strong opponent of the theories of the German bacteriologist Koch. He held many important appointments at various times, and his death, in the midst of a career of much promise, is a serious loss to science.

At the Third International Mathematical Congress at Heidelberg, the date of which has been fixed for August 8th to 13th, 1904, there is to be an exhibition of mathematical literature and models of the last ten years. Exhibits of an interesting historical character will, however, not be excluded. The centenary of C. G. J. Jacobi will be commemorated on this occasion.

MISS GIBERNE has recently published a new and enlarged edition of her useful and now well-known astronomy for beginners, entitled 'Sun, Moon, and Stars.' In place of altering the text, a new chapter (part iv.) has been added, containing an abstract of fresh information acquired since the last issue.

WE have received the fourth, fifth, and sixth numbers of vol. xxxii. of *Memorie della Società degli Spettroscopisti Italiani*. The first of these contains the second part of Dr. Bemporad's paper on the theory of atmospherical extinction, and a continuation of that by Signor Boccardi on the method of reduction of the photographic stellar catalogue for the Catania zone, besides the result of a determination by the latter of the orbit (with ephemeris for this year's opposition) of the small planet Pariana, No. 347. The only original paper in the fifth number is by Prof.

Mascari on the solar protuberances observed at Catania during the year 1902. The sixth has a paper by Prof. Riccò on a comparative view of the solar protuberances during the last eleven-year period, and a continuation of the spectroscopic images of the sun's limb as observed at Catania, Rome, and Zurich during the months of June, July, and August, 1901.

PROF. BAUSCHINGER, from a survey of the available observations of the small planets announced as having been discovered since June last year, finds, as might have been expected, that several are identical with previous discoveries, and a considerable number were insufficiently observed for determination of elliptic orbits. The rest are now provided with recognized numbers, the last of which is No. 506, detected by Herr Dugan at Heidelberg on February 17th, 1903. No. 491, which was discovered by Prof. Max Wolf on September 3rd, 1902, has received the name Carina.

HERR E. JOST, of Gotha, publishes in *Ast. Nach.*, No. 3888, the results of four new determinations which he has succeeded in making (not, however, he remarks, to be considered definitive) of stellar parallaxes. For 110 Hercules he finds the value 0".04; for Groombridge 3357, 0".07; for κ Aurigæ, 0".05; and for 20 Leonis Minoris, 0".06. The first three have not, he believes, been determined before. For the last (20 Leonis Minoris) Prof. Kapteyn obtained the value 0".06 and Mr. Flint 0".05, both, it will be seen, in good agreement with that now found by Herr Jost.

PROF. ABETTI, Director of the observatory at Arcetri, Florence, publishes in No. 3884 of the *Astronomische Nachrichten* the results of a large number of observations of small planets obtained there during the year 1902.

FINE ARTS

Sacred Sites of the Gospels. By Prof. Sanday. (Oxford, Clarendon Press.)

BOOKS on Palestine seem to come out almost like books on Napoleon—the interest in both increases as the years go on. In the case of Palestine it is probably the greater accessibility which has increased the public that reads such books. In olden times a tour to the Holy Land meant much time and money; it was the preserve of the aristocratic traveller. Now, with the help of Cook or Dr. Lunn, the most modest people go for 30*l*. One might almost say that for those who cannot, no country is so adequately described and pictured as Palestine. Apart from Messrs. Fulleylove and Kelman's beautiful book, they can consult Lady Butler's fascinating volume, which is the most perfect contrast to the present work in many ways. Both are excellent, but the one presents the impressions of an artist and a devout Roman Catholic, ready to take all traditions upon trust, and refusing to be led astray from her poetic faith by any cold criticism; the other shows us a divine and a scholar, as orthodox, in his Protestant way, as Lady Butler, but coldly and thoroughly critical, weighing traditions, summing up evidence, and refusing to admit more than a balance of probability to almost any of the popular identifications of the holy places. "This, perhaps, is not probable," is his strongest disclaimer; and though a very questionable expression, yet it correctly represents to us his mental attitude in most of these problems. Dr. Sanday is, however, anything but a sceptic in matters of creed; he regards it as of the highest importance and the deepest interest to discover through

what gate Jesus rode into Jerusalem, or where was the upper chamber in which He and His disciples met. He praises in other writers, such as Prof. Ramsay, orthodoxy and piety as the noblest qualities. But as he criticizes the text of the Scriptures, so he criticizes the tradition of the holy places, and from this point of view his book is an admirable lesson for such a process in general.

Even as skilled excavators now explore a prehistoric site by removing the accretions of centuries in successive strata or layers, not by digging holes, so Dr. Sanday, with admirable clearness, takes off the successive strata of nationalities that have overlaid the Palestine of the second century, and seeks to find what is really Greco-Roman, Jewish, and early Christian, under the Turkish, the Saracen, and the Byzantine remains. Above all, he lays stress upon the great features impressed on the country by the Crusaders, who, in their brief sway, covered the country with fortresses, which are still among the most picturesque ruins in the Eastern Levant. Not in Palestine only, but also in Greece, the "Frankish" castles are a striking feature, and in spite of all the glamour of classical antiquity, the names of Geoffroy de Villehardouin, Hugo de la Bruyère, Guy de la Roche, &c., cling about their great keeps, just as the name of Baldwin survives in the Arabic name of his fortress in Palestine.

The Hellenistic influences lasted longer, and were architecturally very important, though not so prominent on the hilltops, and yet they, too, belonged to a race and influence foreign to the inmost nature of the people, and were out of harmony with the original features of the country. Dr. Sanday has called to his assistance the skill and imagination of Mr. Paul Waterhouse to reconstruct for him Herod's Temple and its surroundings. The architect has taken his suggestions from Hellenistic rock tombs, as well as from the ruins of the period in other countries, and has produced an attractive picture, though one rather too Roman in flavour, for Herod was an Eastern, not a Western Hellenist. But how foreign it all is from the Jew and his life! and how strange a place to hold the Messiah of the stock of David! Herod's Temple was not more discordant with the life of Christ than are the tawdry ornaments with which the sacred sites are now decorated by the vulgar pietism of Orthodox, of Catholic, and of Protestant enthusiasts.

It is among the misleading, concealing, distorting layers of rubbish that Dr. Sanday tries in vain to find some secure footing for the scholar who desires to reconstruct honest ancient history. Except for the sentiment which will cling for ever about the land, the effort seems to us but an intellectual exercise. The general facts are beyond dispute, so far as they are within the laws of ordinary nature. There is no reasonable doubt that the disciples of Christ did assemble in an upper room somewhere in Jerusalem. But whether the now accredited site, though Dr. Sanday can show that it was so accredited for many centuries, and therefore inclines to accept it as the best established of the holy places—whether this site be the very spot or not can never be proved, and does not seem to us a matter of much importance. We

prefer Lady Butler's attitude for the ordinary traveller. Dr. Sanday's acute criticisms are excellent training for his young theologians; they add nothing to our appreciation of the life of Jesus in Palestine. He does well to insist that mere tradition may be genuine, that it usually and most naturally springs from real facts, and that it does not always distort them. But again he is most felicitous in showing how mere conjecture is accepted as hearsay from others, presently as evidence, and so a name is fitted to a place by the mere freak of a cicerone or a random etymology. The site of the Duchess of Richmond's historic ball at Brussels in 1815 is now lost, within less than ninety years, during which many of those present were alive and able to give evidence, yet a whole library of books made reference to its romantic interest. If it were worth while now to find the site, it would, of course, be done, and no one could positively assert that it was false. How easily in an uncritical age would the new site establish itself as genuine! Thus the most revered of holy places may have been lost to memory during the abomination of desolation, when the very name of Jerusalem was changed to *Elia Capitolina*, and the resuscitation of the associations may have supplied men with a new place whereon to fix their imaginations—just as efficacious for sentimental purposes as the original site.

We like Dr. Sanday's plan of giving his illustrations in groups, with brief notes to explain them. His photographs represent the cold accuracy of his inspection as compared with the warm colouring of Lady Butler's pictures. If they are faithful in inventing nothing, photographs are, however, very defective in their suggestion, and for reproductions of Eastern landscape hardly of any use. The maps and plans of Northern Palestine and the discussion of the sites about the Sea of Galilee are just as careful and interesting as the rest, though we feel a certain want of humour in the grave arguments concerning the exact cliff down which the Gadarene swine rushed into the sea. Those who desire to see this scene represented with truly orthodox imagination had better visit the Chapel of the *Phæneromene* at Salamis, where a Greek monk, not devoid of genius, has depicted it upon the wall. The dispute about the place of Capernaum is, to our mind, settled by the old trade route that comes by one of the rival sites (Khân Minyeh) from the north; and this is Dr. Sanday's opinion, but he hedges himself about with doubts and hesitations. There is nothing more foreign to his temperament than a bold decision on a matter where various opinions have been held. He is everywhere most courteous to those who differ from him, and seems always ready to soothe their feelings, when he has refuted them, by a polite "After all, they may be right." So far as the historic sites in Palestine are concerned, this conclusion seems to be the only one warranted by the conflicting evidence; but then it is only a reasoned corroboration of the general scepticism professed on this matter by almost all critical historians. There are other histories which can be verified or corroborated by a study of the country in which they happened.

The study of Palestine can only help us in a general sort of way, perhaps more by Tissot's pictures of the peasant life in our own day than by excavations and learned monographs. But even as Tacitus tells us that the aspects of nature do not change like those of timeserving men, and that the moaning of the surrounding hills made the murderer shun the scene of his crime, so the voices of the everlasting hills about Jerusalem speak to the soul in words which cannot be uttered by human speech or set down in explicit argument. This is the fascination of Dr. Sanday's subject, and no one feels it more intimately than he.

Roman Britain. By E. Conybeare. (S.P.C.K.)—The worst fault of English archaeology is its amateurism. Workers are numerous, interested, often painstaking; but they are amateurs. They do not recognize that trained knowledge and scientific accuracy matter in the least: they take no real trouble to ensure such things, and find nothing amiss in their absence. The book before us is an example. Mr. Conybeare, author of 'A History of Cambridgeshire' and other works, knows very little of Roman Britain, and very little of the Roman empire to which Britain belonged. Yet, as it seems, he has no misgivings about composing a volume on the Roman occupation of our island. It remains only for the reviewer to illustrate the result by some examples. A typical instance of his method is supplied by the "Boduni" problem, which concerns the history of the Claudian invasion. According to Dio, the Romans, on landing, conquered the Boduni, an otherwise unknown tribe; according to some modern writers the Boduni should be Dobuni, who lived in Gloucestershire, and the strategy of the invasion should be arranged to include a march through that county. That view is now generally abandoned, and Mr. Conybeare is unfortunate in accepting it. He is still more unfortunate in his way of accepting it, for it appears from his account that he is ignorant that any problem exists, that he has not looked at Dio or any good writer, and that he has never heard of the Boduni at all. Nevertheless, he proceeds complacently to attack Mommsen for "in true German fashion refusing to identify the Dobuni of Ptolemy with those of Dion." There are, of course, no Dobuni in Dion. Thus does our careless English scribe gibe cheaply at the greatest living authority on Roman history. This is not an isolated instance. Mr. Conybeare discourses on pre-Roman Britain without betraying any consciousness of the fine late Celtic art, which no German, but his own countrymen, Franks and Evans, rediscovered. In discussing the Claudian invasion he misdates the year and misnames the commander, Aulus Plautius, and some of the officers. He adduces Geoffrey of Monmouth as an authority for the landing-place; he quotes a well known statement from Suetonius and ascribes it to Bede, using "some lost authority"; he tells us that Tacitus was present at the battle of Mons Graupius. His later history is equally bad. He asserts that in A.D. 140 Britain became a "senatorial province," and he makes this astounding statement without a suspicion of its enormous strangeness. The reason for it is sadly simple: he has encountered an inscription mentioning a *procurator Augusti*, and, knowing nothing of epigraphy, has interpreted *pro* as "proconsul." Thus do amateurs write history. On the next page he introduces Tigridius Perennis, a leading statesman under Commodus, and assigns to him an action wholly unknown to ancient writers. The Roman administrative and military systems fare no better at his hands. He calls Deva (Chester) a city founded by Agricola to encourage civilization, though the most definite

thing known about the place is that from first to last it was purely a fortress. He deals with an obscure and doubtful judge, called the *juridicus*, and assigns to his court edicts which unquestionably were issued only by the supreme emperor. He confuses the legions with the auxiliaries. He states that the *tabula honeste missionis* end with Marcus (a total error), and deduces thence a most improbable theory as to the provincial extension of Roman citizenship. Along with these sins of commission go many of omission. Mr. Conybeare does not say much about the civilization or character of the province of Britain; indeed, ordinary readers will find a great deal more in books like the first volume of 'Social England.' He has little to say on noteworthy points such as the Romanization of the Britons; their admixture of native and Roman civilization; their villas and houses, language, trade and agrarian system; the size and quarters of the army which guarded them, its recruiting, its influence on the island. The things that really constituted Roman Britain are in these pages hardly noticed. At the end we find ourselves wondering why the book was ever written. Nowhere, we imagine, except in the circles of English amateur archaeology, would such a work be possible.

ART AND ARTISTS.

Sir David Wilkie, R.A. By William Bayne. (Walter Scott Company.)—Mr. Bayne's book does not depart from the safe, if rather uninspiring path usually followed by writers of short biographies of artists. It consists for the most part of a gossiping chronicle of the chief events of Wilkie's life, interspersed with descriptions of his principal pictures, and, so far as it goes, is a conscientious piece of work. Mr. Bayne is not, apparently, intimate enough with the practice of oil painting to criticize very profoundly, but he seems to recognize his limitations, and refrains from committing himself too definitely. In one respect, however, the book deserves attention. It makes a real effort to trace the way in which Wilkie's art developed during his youth, and though we cannot help feeling that national pride makes the author attach somewhat undue weight to the influence of certain earlier Scottish painters, it is only fair to recognize that his conclusions are evidently based upon careful study of a phase of pictorial art which is perhaps more obscure than important. When dealing with Scots and Scotch art Mr. Bayne is usually upon firm ground. His acquaintance with the art of the Continent would seem to be more limited. Otherwise we think he would hardly suggest that Titian is not well represented in the royal collections of Spain.

Jacopo Robusti, called Tintoretto. By J. B. Stoughton Holborn. "Great Masters" Series. (Bell & Sons.)—Of Mr. Stoughton Holborn we know nothing except from the perusal of this book, but, indeed, that is a good deal, for what comes out for us most distinctly in it is the great superiority of its author. Tintoretto is used as the pinnacle whence that is displayed. The stages of Mr. Stoughton Holborn's ascent are marked by the crashing fall of several inferior persons, such as Titian and Leonardo da Vinci, who have to give way before the superiority of Oxonian culture. To do him justice, Mr. Stoughton Holborn shows some gratitude to Tintoretto, without whom the ascent to such giddy heights of self-complacency were impossible; but even for his sake our author cannot be troubled to go so far as Hampton Court; consequently the 'Expulsion of Heresy,' by Palma Giovane, figures in his list as a Tintoretto. As an example of his connoisseurship we may quote the note to the preface (the italics are our own):—

"In the following list, pictures which the author has seen, or which have been specially described for

him, are marked *. Those marked † are given on the very best evidence—official catalogues and the like."

To any one with even a rudimentary knowledge both of pictures and official catalogues comment is needless. What we must admire is the naïve innocence with which Mr. Stoughton Holborn confesses that he has not taken the pains to study his subject. This, to tell the truth, troubles him not at all, and his dogmatism and assertiveness are some way in advance of his knowledge. Not only is Tintoretto presented as having "a mastery over drawing absolutely unparalleled by any Venetian," but also he sprang forth fully armed, like a theatrical divinity; he studied "for an inappreciable amount of time under Titian. In the main, however, if not entirely, he was his own master." If Mr. Stoughton Holborn had taken the trouble to spend half an hour with good opera-glasses looking at Titian's ceiling in the sacristy of the Salute and had then gone to see the 'Adam and Eve' and the 'Cain and Abel' by Tintoretto in the Accademia, he would, we hope, have had grace to see whence Tintoretto got his early ideas—would have seen, too, if he were open-minded, how much greater the earlier master's version of those ideas was. The distinguishing quality of Tintoretto's art was his use of flowing silhouettes for the building up of his compositions, but its apparent novelty is due to the fact that he left out so many other elements of pictorial beauty, not to the fact that Titian had not already hit upon the device. Among other expedients for proving our author's superiority is his attack on those "vandals" the restorers, but his suggestion that something like the application of hydrogen peroxide to recover the whites of drawings may be discovered to bring back the pristine beauty of oil paintings shows how little he understands the problem. The next brilliant suggestion we come across is that the octagonal picture of Ganymede borne on Jove's eagle in the National Gallery is by Tintoretto, on the ground of its fancied analogy to a figure in Tintoretto's 'Descent into Hades' at San Cassiano. To our author this Ganymede is "one of the finest pictures in the world," and one of which Titian was incapable. We would seriously advise Mr. Stoughton Holborn to refrain from expressing such opinions. When he is able to see first of all that the picture, though imposing in general idea, is by no means first rate; secondly, that every single motive in it is Titianesque; and thirdly, that it has no more to do with Tintoretto than the common characteristics of the school and period imply, he will be on the way to an average knowledge of Venetian art. He will, perhaps, then have fewer discoveries to record, but criticism will not thereby be the loser. We will, however, leave him to speak for himself, and by quoting a few of his remarks endeavour to show at least his originality:—

"As a draughtsman or creator of great compositions no one has ever claimed for Titian the foremost place, and we are probably fully justified in saying that in the greatness of ideas, the majesty of his conceptions, and the earnestness of purpose no man ever approached Jacopo Robusti. There is a cold formality about Leonardo's famous 'Supper' that contrasts unfavourably with Robusti's magnificent creation in S. Paolo, Venice." And again, with regard to this pleasing piece of baroque rhetoric: "As a piece of composition it is idle to compare it with anything so prosaic as Leonardo da Vinci's conventional representation." Here, too, we must look forward to the time when our author will have leisure and power to understand the elements of his subject. He will then regret what he says about the most profoundly original and deeply thought-out pictorial composition that exists. One specimen of our author's style may be displayed: "These pictures, in the church of Madonna dell' Orto, although of great importance to the student of Tintoretto, somehow with all their

power are wanting in something after all." It would be idle to proceed further. The book is not of value as a contribution to our knowledge of the subject. This characteristic it shares with many of its class. It is singular, however, in the arrogance and conceited tone which its author adopts. The lists at the end even of those pictures seen by, or specially described for, the author are a jumble of careless attributions.

World's Children. By Mortimer Menpes. (A. & C. Black.)—Mr. Menpes is indefatigable in giving the world the benefit of his sketches by means of a three-colour process. He has a press of his own, and supervises the reproductions himself. The workmanship of the present book marks an advance on the last, but it is not yet up to the level of that produced by one or two other firms. There is still here and there a tendency to that unpleasant aniline violet tone to which this process is liable. Mr. Menpes's sketches are, as always, clever simplifications of a too photographic vision. They show no trace of any ambition to do more than provide distraction for an idle five minutes. They are, in fact, illustrations of the same kind as those in the weekly papers, and, though they are got up with rather more artistic *chic*, have essentially the same relation to fine art. Miss Menpes, who writes the accompanying text, has had a more interesting and congenial task than the 'World Pictures' allowed her, and her observations on the habits of the "happy heathen child" are entertaining.

An Indian Sketch-Book: Impressions of the East and the Great Durbar. By L. Raven-Hill. ('Punch' Office.)—A short time ago Mr. Raven-Hill held at the rooms of the Fine-Art Society an exhibition of the sketches reproduced in this book. In consequence we have little to add to the remarks we then made about the drawings, except to say that the slighter notes seem to gain considerably from being put together in a book. When separately mounted and framed it was impossible not to compare them, to their disadvantage, with Mr. Hill's more elaborate compositions. The pages of *Punch* week after week prove that Mr. Hill is a consistently admirable designer. To those who are only acquainted with his finished work these jottings of detached figures may at first cause just a little disappointment. In their present shape, however, they are seen to be nothing more than the casual notes of a brilliant artist; so that when the eye has once accustomed itself to the frequent absence of the backgrounds Mr. Hill can suggest so well, it is free to note the directness and humour with which he records his fleeting impressions. Drawing that is at once exceedingly witty and exceedingly artistic is so rare that the publication of even such slight sketches as these is more than justifiable.

MR. WHISTLER AND ARTISTIC SOLIPSISM.

I COULD not but be pleased, in reading the account of Mr. Whistler's work in your issue of the 25th ult., at noticing the importance given to the theory of art which exercised so much influence over the work of the deceased master. For in these days, when abstract arguments have so much influence, these questions of theory have assumed an importance which they did not possess in the days when artists and poets could shut themselves up alone with their inspiration and their traditions. To-day an artist must either reject in a lump all the culture of his age or he must learn to adjust with the nicest discrimination a swarm of partial and one-sided theories. And the training artists generally receive does not fit them for grappling successfully with such a difficult task.

Any serious attempt to bring the works of artists into a common focus must inevitably introduce theoretical discussions—which no doubt accounts for the very common theoretical

aversion (of course it can never be practical) to theory which most artists and all partisan art-writers display, for these are more anxious to bring about the triumph of their individual partial theories than to submit them to any valid test. It was this superiority to vulgar artistic prejudices that made your correspondent's account of Mr. Whistler's work so much more suggestive and instructive than any other I have seen. But it is the penalty of thoughtful work to stimulate thought; and I do not think it can with any fairness be interpreted as a sign of disrespect for the dead artist if I venture to draw attention to what seems a weak point in an otherwise admirable article.

There can be no doubt that your correspondent's account of Mr. Whistler's theory is essentially correct. I fancy that in the 'Ten o'Clock' the theory is stated in much more guarded terms than Mr. Whistler's literary champions use, yet there can be no doubt that he did hold "that pictorial art consists in the making of agreeable patterns, without taking account of the meaning for the imagination of the objects represented by them." But I find it difficult to follow your correspondent in his account of the relationship between this theory and life. I fail to see how the painter's "in-human detachment" can be regarded as a protest against the "vague idealism and the sentimental romanticism" of his day. Is not this attempt to destroy the "humanity of art," this one-sided devotion to the "coldly abstract sensual vision," rather one of the extreme symptoms of "vague idealism"? Is the comparison quite fair when your correspondent says, "There was something almost sublime in his inhuman devotion to the purely visible aspect of people, as of a great surgeon who will not allow human pity to obstruct the operations of his craft"? It is not a case of rising superior to pity, but of denying its existence. As your correspondent admirably says:—

"To him people and things were but flitting, shadowy shapes in the shifting kaleidoscope of phenomena—shapes which served no other purpose than in happy moments to adjust themselves into a harmonious pattern which he was there to seize."

Where is there room for human pity in such a scheme of things? This denial of the existence of anything beyond our own private sensations, this abandonment of all belief in a world outside ourselves, is or was a rather common philosophical theory. The metaphysical pathologists have labelled it solipsism. Such a malady of thought is only possible when the abstract reasoning faculties have assumed considerable importance; and the theory is the result merely of ambiguity and misunderstanding. But to represent the theory of artistic solipsism as an attempt to stand out "most emphatically for artistic probity," or as insisting upon the "essential qualities of pictorial art," seems to me a somewhat dangerous doctrine; and your correspondent admits this danger when he comes to speak of the disastrous effect it exercised upon the master's own art.

It seems to me one of the most pathetic features of a life which, however heroically it preached the "gospel of gaiety and indifference," was assuredly not itself always either gay or indifferent, that Mr. Whistler's beautiful artistic powers should have been warped by an abstract theory, right enough and useful within certain limits, but entirely dangerous if isolated and exaggerated. When will a consistently elaborated theory of painting secure such artists against these snares of the understanding? With the goodwill and co-operation of serious artists and thinkers such a work might now be possible. Yet on all hands one meets with the most strenuous opposition to such a project. There is not either a single periodical or society, so far as I have been able to learn, where any such attempt could even be discussed.

Your correspondent's suggestion that the authorities at Burlington House should arrange

this winter for a representative collection of Mr. Whistler's work deserves the warmest support. Such a collection would no doubt contain much that might be interpreted from a superficial point of view as a justification of academic prejudices. But, properly understood, Mr. Whistler's worst work would cry shame on an academic institution which had done nothing to help an artist so magnificently endowed; which had used its mandate to advance and encourage art as an instrument to drive into revolt and isolation one of our most gifted artists.

A. J. FINBERG.

Fin-Art Gossip.

THE death, at the early age of thirty-nine, of the artist universally known as Phil May was not unexpected, but is no less a loss to the world, since he was unequalled in his own style. Mr. May was born at Leeds in 1864, and did cartoons in London for the *St. Stephen's Review*, but made his name first in Australia on the *Sydney Bulletin*, a well-known centre for the work of clever young writers and artists. He stayed in Australia for three years, and on returning to this country soon came to the front in London. His 'Annuals' and 'Sketch-Books' were eagerly expected, and his terse, vivid, witty work became finally a feature of *Punch*. Always observant and genuinely humorous, he developed in later days a fine economy of line which added to his effects. He made the life of the lower orders of London streets his speciality, and showed unique power in his portrayal of its humour and pathos. Unfortunately he could not order his own life so well as his pictures; the startling portrait of him in the Academy two years ago gave some idea of the Bohemian habits which shortened his days, and ruined a constitution already undermined by early hardship.

'THE CHURCH PLATE OF THE COUNTY OF HEREFORD,' by the Archdeacon of Hereford and Mr. Harold C. Moffat, will shortly be issued by subscription through Messrs. Constable. The edition will be limited to 250 copies. The illustrations, prepared by Messrs. Annan, of Glasgow, are to consist of seventeen photographic plates and nine half-tones from photographs and pen-and-ink drawings. The price of the volume will be raised after publication.

It is stated that the famous bas-relief of Luca della Robbia, representing the Madonna with the Infant Jesus, has disappeared within the last few weeks from the vestibule of the Genoese palace which it has long adorned, and that a copy has been substituted for the original. This priceless work has been sold to a foreigner for a sum of 20,000 lire. The *Caffarelli*, a Genoese journal, says that the price is "meanly ridiculous," and is indignant at the want of patriotism in the Italian owner who could permit "one of the glories of Italian art, and so proud an inheritance of his own family," to be carried off to a foreign land, without even offering it for sale to one of the Italian museums.

THE sculptor M. Gérôme has finished his 'Aigle de Waterloo,' and has had it cast; it is to be erected opposite the famous English lion on one of the hills on the historical field of battle. The sculptor is not satisfied with the casting of his "aigle," and is retaining it for a few days to "touch it up."

MESSRS. H. GREVEL & Co. have made arrangements with Mr. E. A. Seemann, of Leipzig, for the publication of an English edition of his 'Famous Art Cities,' a series of illustrated monographs on the great artistic centres of the world, and will begin immediately with the volumes comprising 'Venice,' 'Florence,' 'Pompeii,' and 'Nuremberg.' They have also in the press two new volumes of their 'Monographs on Artists,' viz., 'Rubens,' by Prof. Knackfuss, translated by Mrs. L. M. Richter,

and 'Donatello,' by A. G. Meyer, translated by Mr. P. G. Konody.

THE International Society of Sculptors, Painters, and Gravers has been invited to arrange the British Fine-Art Section of the Dusseldorf International Exhibition to be held in that city next year. The Council has accepted the invitation, and Mr. A. Neven Du Mont has been appointed delegate by the Dusseldorf Exhibition Directors, and also representative of the International Society.

MUSIC

OUR LIBRARY TABLE.

French Music in the Nineteenth Century. By Arthur Hervey. (Grant Richards.)—This is the second volume of the "Music in the Nineteenth Century" series, edited by Robin H. Legge. In a brief preface the author explains the object he had in view—viz., "to take a bird's-eye view of the musical movement in France" during the century in question. Méhul's 'Joseph,' a "masterpiece of classic beauty," produced in 1807, is still heard occasionally in France and Germany; but many an opera which in its day acquired a certain, and at times great, reputation has vanished from the boards, and apparently *à tout jamais*. Lesueur's 'Les Bardes' (1804) was immensely successful, and so was Spontini's 'La Vestale' (1807); but, save for an occasional performance of the latter, both works are of the past. Later came the Rossini fever, of which the 'Barbieri' remains as a reminder, while 'William Tell' is a proof of the composer's power in grand opera. Then followed Meyerbeer, who, like Rossini, achieved fame and fortune; and after that Gounod and Bizet, and still more modern composers. Spontini and Rossini were Italian by birth, and Meyerbeer was German; but they were intimately connected with the Paris stage, and "music in France really means music in Paris." Mr. Hervey has dwelt "chiefly on those composers whose influence has been most marked—those who have brought something new into their music, and have contributed to the evolution of the art." Hence the composers already named find a place in the volume. Méhul, "the disciple and follower of Gluck," is the principal name which meets us at the commencement of the nineteenth century; and 'Joseph,' produced in 1807, was his masterpiece. The music is simple and sincere, but its antiquated form, of course, tells against it. Of Lesueur interesting details are given. His operas, Mr. Hervey admits, "are never likely to be revived"; but he thinks that his sacred works "may some time or other possibly be restored to favour." As a precursor of Berlioz and of modern programme music his art work is of importance. He is well named "the spiritual father of the modern French school." Like Berlioz, he possessed humour, though probably less caustic. Thus was the production of his opera 'La Mort d'Adam' announced to the press:—

"Vous êtes priés d'assister au service et enterrement du sieur Adam, ancien propriétaire, qui se feront demain Mardi, 21 Mars, 1809, en l'Académie Impériale de musique, sa paroisse où il décédera. De profundis!"

The extraordinary enthusiasm which Rossini created during the second and third decades of the century is ascribed to the "youthful exuberance of his music" and to the "catchy tunes, overcharged with vocal ornamentation." But surely much of it was due to the able singers who appeared in his operas; without them the "vocal ornamentation" would have proved of little effect.

Mr. Hervey has much to say about Meyerbeer. There is no doubt that some writers have dismissed him in somewhat contemptuous style. But, like Mendelssohn, he was over-praised during his lifetime, so that a reaction was

bound to come. Our author does not for a moment deny that the Jewish composer's "desire to achieve success had developed into a veritable craze," and that he was therefore the humble servant of the *prima donna* and the public, but he does not think his great merits have been properly recognized. One brief but important quotation will show the line of his defence. The detractors of Meyerbeer, he writes,

"overlook the fact that he was an innovator, that his operas contain great beauties, that he showed extraordinary dramatic perception and marked originality, that he devised new instrumental effects, and that he helped to prepare the way for the modern music-drama."

A strong point is made in the statement that "it is impossible to form an adequate opinion of the true value of 'Les Huguenots' from the mutilated version played in London"; and he adds, "Never, probably, has any opera been so cruelly maltreated."

The antagonism of Meyerbeer's great contemporaries, Schumann, Mendelssohn, and Wagner, was sincere; they regarded the success of his operas as the triumph of a false art. Mr. Hervey admits this; but of the first two he complains that "they wilfully closed their ears to the many undeniable beauties of his music." But surely it was just because they did perceive Meyerbeer's great gifts that their indignation was so strong.

The genius of Berlioz, the "paradox made man," as he has been quaintly called, is recognized, especially as regards the art of instrumentation; but our author considers, and rightly, that his influence has not been so deep as that of Chopin. The art work of Gounod, who in 'Faust,' "created a new and special form of French opera"; of Massenet, "who has assimilated Gounod's style and transformed it into one of his own"; of the "richly endowed" Bizet; of César Franck, and other composers, is succinctly and sympathetically summed up. Of the last-named Mr. Hervey is a great admirer. In addition to Massenet, he mentions other living composers, among them Bruneau, to whom is assigned a most important place in the operative evolution of the century. The volume is a thoughtful and interesting contribution to the musical literature of the day.

Musicians' Wit, Humour, and Anecdote. By Frederick J. Crowest. (Walter Scott Publishing Company.)—Some of the anecdotes, says the author in his preface, are as "true as *on dits* in general." Stories, indeed, are included which rest on a very slender historical foundation; a book, however, written to provide amusement must not be taken too seriously. The tales concerning Beethoven and his sallies of wit will interest many people. Some of the humour in the book is very poor, but humour and wit are short-lived; moreover, the best specimens lose most in the telling. There are some capital illustrations by J. P. Donne.

How to Sing (Meine Gesangkunst). By Lilli Lehmann. Translated from the German by Richard Aldrich. (Macmillan & Co.)—In a very practical preface the author explains her purpose in writing—viz., "to discuss simply, intelligibly, yet from a scientific point of view the sensations known to us in singing": expressions such as "singing open," "covered," "in the head," corresponding to such sensations. "Science," says our author, "understands too little of singing, the singer too little of science." And she further declares that physiological explanations of the complicated processes of singing are not clear enough for singers, also that scientific men are not agreed as to the exact functions of the several organs. Section iv. shows that a certain knowledge of physiology is necessary to a singer; but there are limits to its teaching. The author also makes out her "title to write on the art of song": she has studied hard, has had long experience as a teacher, &c.; but better than all such qualifica-

tions is the proof she has given of her ability as a singer on the stage and in the concert-room. She understands her subject, and knows how to impart that knowledge to others.

Organ Construction. By J. W. Hinton.—*Organs and Tuning.* By Thomas Elliston. (Weekes & Co.)—The first of these two useful books has reached a second edition, revised and enlarged, the new matter treating of electro-pneumatics and the history of the electric organ. The author has made every endeavour to render it a trustworthy work of reference. The fact that the second, a practical handbook for organists, is now in its third edition speaks for itself. It was published in 1894, and reached a second edition in 1895.

The Art of Tuning the Pianoforte. By Hermann Smith. (Reeves.)—This is a third edition of a treatise "to enable the musician to tune his pianoforte upon the system founded on the theory of Equal Temperament." The volume is of small compass, yet contains much useful matter conveyed in clear language. Owing to recent change in the pitch standard, certain calculations in the former editions have been carefully revised by the author.

MUSIC NEW AND OLD.

Twelve Elizabethan Songs (1601-1610). Edited by Janet Dodge. (Bullen.)—This small collection has been made from those books of "ayres" for one voice which, with one exception (Robert Jones's 'Ultimum Vale' in the Royal College of Music), are in the British Museum. The madrigals from the Elizabethan song-books have been republished several times, but the "ayres" for a single voice have been for the most part neglected. The composers represented in this album are Thomas Campion, Robert Jones, John Dowland, Thomas Greaves, John Daniel, Alfonso Ferrabosco the younger, and William Corkine. To those acquainted with the music of the period these names speak for themselves; those unacquainted with it may learn from these 'Twelve Songs' how, within small forms and with only a lute for accompaniment, those composers could write music of rare beauty, expressive power, and directness. With each succeeding generation, manner and means have grown more elaborate. Modern music, on that account, requires to be heard again and again before it can be properly appreciated; and old Elizabethan music, but for the very opposite reason, must become familiar before its character and strength are revealed. The pianoforte accompaniments have been transcribed by Miss Dodge from the lute tablature, with slight modifications here and there, owing to the difference of instrument.

Messrs. Breitkopf & Härtel send us *Sonate für Violoncell und Pianoforte*, Op. 22, by Ludwig Thuille. The composer has written an opera 'Lobentanz' which has achieved considerable success in Germany. The work under notice is in three movements. The subject-matter of the Allegro and Adagio is not very characteristic—some of it, indeed, is vague; but the workmanship is clever. There is nothing extravagant, or we might say ultra-modern, in the music. In form it is quite clear.—Of songs we have three by Felix Weingartner. *Wenn schlanke Lilien wandelten*, for tenor, one of a set of twelve, Op. 22, is quiet and expressive, here and there a phrase recalling 'Lohengrin.' The closing cadence is original, but there seems no necessity for the disguised notation of the chords on the flattened submediant of the key. *Motten*, Op. 25, No. 4, and *Plaudervasche*, Op. 27, No. 1, are two attractive songs: the poem of the first is humorous, while in the second prose and poetry are deftly mixed; the pianoforte accompaniments of both are exceedingly clever.—*Zwei Lieder*, Op. 3, and *Sink in die Wellen*, Op. 4, by W. Junker, are refined and expres-

sive songs; they show the influence of Schubert and Schumann, particularly of the latter in the first of Op. 3.

Musical Gossip.

ROSINE STOLZ, who died last week at Paris, was born there on February 13th, 1815. Her real name was Victorine Noeb. She made her debut at Spa under the name of Madame Héloïse, but in 1833 under that by which she was afterwards known. In 1834, as Rachel in 'La Juive,' she attracted the notice of the great artist Nourrit, but her first public success was as Léonore in 'La Favorite' in 1840. She sang at the Paris Opéra from 1841 to 1847. Catarina in Halévy's 'La Reine de Chypre,' Zayda in Donizetti's 'Dom Sébastien,' and Desdemona in Rossini's 'Otello' were some of her best rôles. She also appeared as Estelle in Balfe's 'Étoile de Séville,' produced at Paris on December 17th, 1845; the opera, though now only known by name, then had a run of twenty nights. Rosine Stolz retired into private life more than half a century ago. In 1837 she married Auguste Lescuyer, a Rouen barrister, and afterwards Count Stolzenau de Ketschendorf. In 1870 she published some light songs, 'Jeannette,' a very florid one, being dedicated to Madame la Marquise de Caux (Adelina Patti). In A. Pougin's 'Supplément' to Fétis's Dictionary still a third and fourth husband are mentioned: Duke Carlo Raimondi Lesignano di San-Marino and Don Emmanuel de Godoy.

M. ALEXANDRE GUILLMANT, the distinguished French organist, has concluded the interesting series of historical recitals in the Salle des Fêtes of the Paris Trocadéro. His programmes included 114 different works by German, French, English, Belgian, Flemish, Dutch, Italian, and Spanish composers.

We have already spoken of the coming Berlioz festival at Grenoble. It appears from *Le Ménestrel* of August 2nd that there is also to be one at Côte Saint-André, the actual birth-place of the French composer. "Une audition importante des œuvres de Berlioz" is, however, the only information as yet vouchsafed of the programme. The orchestra will be the "Symphonie Lyonnaise" under the direction of M. Mariotte, professor at the Lyons Conservatoire. A "Musée Berlioz" is also to be opened in the house in which the composer was born.

A NEW lyric drama, 'Hélène et Paris,' by Saint-Saëns, will, it is said, be produced at Monte Carlo during the forthcoming winter.

Le Ménestrel quotes from a letter said to have been written by Herr van Rooy to Madame Cosima Wagner, *à propos* of the Conried performance of 'Parsifal,' for which he is engaged. In this letter he acknowledges what he owes to Bayreuth, but he feels bound to think of the future; the high terms offered naturally weigh with him. Madame Wagner is reported to have answered that she did not intend to offer any opposition to his appearing in 'Parsifal' at New York, and hoped that he would sing at Bayreuth next year. According to the same paper, Madame Ternina has also published a letter, stating that the heirs of Wagner ought to be pleased that the work is to be interpreted by artists who have gained their 'Parsifal' experience at Bayreuth.

SIGNOR BENIAMINO CESI, the well-known Italian pianist, professor at the Naples Conservatoire, has published a 'History of the Pianoforte,' with music of different epochs, the original text of which has been faithfully preserved. The volume also contains many illustrations.

In 'Musiques de Russie et Musiciens de France,' M. Alfred Bruneau relates his official visit to Russia, together with notes, souvenirs, and studies of musical life in Paris.

DRAMA

Dramatic Gossip.

'THE SOOTHING SYSTEM,' the adaptation of 'Le Système du Docteur Goudron et du Professeur Plume' which Mr. Arthur Bouchier has given at the Garrick Theatre, proves to be a sufficiently grim and ghastly production. At the Grand Guignol, we are told, the original proved powerful and impressive. That the same effect is not obtained in this country is attributed by those who have seen both performances to the inferiority of the English cast, which, except as regards Mr. Bouchier himself, is unsatisfactory. The reception awarded the piece by the press has induced Mr. Bouchier to rush into print, and, with a rather reckless display of split infinitives, to show the conclusions at which he has arrived from the persecution to which he holds himself subject. Matters of the kind have little connexion with art and still less general interest. We wait with some curiosity, however, to see if the space allotted to the "theatrical reporter" by Mr. Bouchier will be still further diminished.

'EM'LY,' the adaptation by Messrs. T. Gideon Warren and Ben Landeck of a portion of 'David Copperfield,' which now holds possession of the Adelphi, is a not very workmanlike production, and takes liberties with the original, on which during the lifetime of Dickens few would have ventured. It thus provides a happy conclusion, Ham, after his heroic rescue of Steerforth, being reconciled to his frail love, and invited by his uncle, Daniel Peggotty, when his wound is healed, to join the family party in Australia, and by implication to resume former relations with Em'ly. For the fact that in representation characters such as Uriah Heep and Mr. Micawber are to some extent caricatured "Phiz" must be held principally responsible, his clever but often extravagant sketches being closely followed. The more serious characters, Daniel Peggotty and Ham, are well presented by Mr. Charles Cartwright and Mr. Cooper. The general cast is, however, of no great merit. Some carelessness is exhibited in the mounting, and the manner in which the lawyer's office at Canterbury is used as a place of general assignation is crude. The work is, indeed, scarcely above the level of what used to be called an East-End production, but is so far a success that it enlists the vigorously expressed sympathies of an Adelphi public.

THE adaptation of 'La Maison' by Mr. Louis N. Parker, of which mention has been made, will be produced by Mr. E. Terry in the course of his country tour.

MR. COMYNS CARR has yielded to Mr. E. S. Willard the English and American rights of his version of 'Tristram and Yseult.' His adaptation of 'Oliver Twist' is in the hands of Mr. Tree, and other dramas are being prepared for London and American managements.

A FOUR-ACT play by Mr. John Rutherford, an American, has been secured by Mr. Martin Harvey.

'VALENTINE AND PAULINE,' by Mr. Hannan, described as a costume play, has been given for copyright purposes at the Duke of York's.

IN the company engaged for 'The Flood Tide' at Drury Lane are Mrs. Tree (who will play a principal part), Miss Margaret Halstan, Mr. Joseph Carne, Mr. Norman McKinnel, and Mr. John Tresahar.

MADAME BERNHARDT has accepted from M. Bergerat, the author of 'Plus que Reine,' a piece entitled 'Madame Royale,' in which she proposes to appear next season in Paris.

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